

**THE PHILIPPINE *RONDALLA*: RECREATING  
MUSICAL HERITAGE IN CONTEMPORARY AUSTRALASIA**

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*Para kina Nita Mojica at Ginoong Antonio Losada*

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### **Abstract of Thesis**

This thesis examines the Philippine *rondalla*, a plucked-string ensemble, in contemporary Australia and New Zealand. Recreations of a remembered heritage, rather than the continuance of a living tradition, these groups are motivated by notions of Philippine nationalism in the multicultural, Australasian environment. The establishment of *rondallas* in six locations is examined. Important paradigmatic differences which arise when Filipino *rondallas* begin to attract members from diverse ethnicities within multicultural Australia are identified. Particularly interesting is the role of aural transmission and rote learning, which have traditionally been important aspects of Philippine *rondalla* practice. In Australasia these processes become problematic when *rondalla* participants lack a formative exposure to Filipino music.

Background chapters clearly identify the unique features of the Philippine *rondalla* by viewing the ensemble as one of the evolutions of the Spanish *rondalla* and placing it musically within the context of similar plucked chordophone ensembles in Spain and Latin America. This establishment of norms for the Philippine ensemble makes it possible to observe musical change in the Australasian *rondallas*.

While Australasia remains the focus, the study also draws on wider field experiences in the present day Philippines, Spain, Singapore and Taiwan. This provides a broader view of the *rondalla* in its original setting and in the diaspora. Photographs and video documentation of performances, rehearsals, lessons and interviews are presented with the thesis.

## Introduction

Shimmering, tinkling, vivacious and vibrant... the characteristic *tremolo* of the Philippine *rondalla*<sup>1</sup> sparkles with an exuberant zest for life.<sup>2</sup> Seated in a semi-circle and dressed in *barong Tagalog* or stylish, butterfly-sleeve gowns, the performers appear to have stepped into the twenty-first century as visitors from a bygone age. The appearance of such groups in contemporary Australia and New Zealand (referred to collectively as Australasia),<sup>3</sup> is the diasporic manifestation of an originally acculturated, musical practice in a new, multicultural environment.

Although Trimillos reported the existence of *rondallas* in Canberra, Darwin, and Townsville,<sup>4</sup> his 2009 article provided no detailed or first-hand information on these ensembles. In the recently published *Musical Renderings of the Philippine Nation*, Castro makes mention of Australian *rondalla*, Rondanihan, attending the First International Rondalla Festival in the *Bikol* [Bicol] region of the Philippines in 2004.<sup>5</sup> In Australia, with the exception of several short articles dealing with the Cubillo family *rondalla* in Darwin, and

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<sup>1</sup> At this point the term *rondalla* can be understood to refer broadly to a plucked-string ensemble, which will be explained in greater detail later in the text.

<sup>2</sup> Christi-Anne Castro, *Musical Renderings of the Philippine Nation*, ed. Jane F. Fulcher, (New York: Oxford University Press, 2011). Castro also characterizes the *rondalla* as having a “shimmering” timbre.

<sup>3</sup> Dan Bendrups, “Latin Down Under: Latin American Migrant Musicians in Australia and New Zealand,” *Popular Music* 30.2 (2011): 191. In this study, Bendrups also uses the term Australasia to refer to Australia and New Zealand collectively.

<sup>4</sup> Ricardo D. Trimillos, “Music, Identity, and Modes of Circulation: Three Models for the Transnationalization of Musics in/of Asia,” *Transnationalizing Culture of Japan in Asia Dramas, Musics, Arts and Agencies*, eds. Tito Genova Valiente and Hiroko Nagai, (Manila: Ateneo De Manila University Press, 2009) 19-20. Translation by the author with assistance from Margit Dutton.

<sup>5</sup> Castro, *Musical Renderings of the Philippine Nation*, 4.

Brennan's consideration of the *rondalla's* potential use,<sup>6</sup> as part of a multicultural, music education programme in schools,<sup>7</sup> Filipino *rondalla* activity has not been previously documented. Indeed, apart from Parnes' 1999 thesis "A History of Filipino Rondalla Music and Musicians in Southern California"<sup>8</sup> and Trimillos' 1988 paper "*Das rondalla-Ensemble auf den Philippinen als Spiegel oder Bestandteil der Filipino-Geschichte*" [The *Rondalla* as a Mirror of Philippine History],<sup>9</sup> there has been "insufficient research"<sup>10</sup> and a general paucity of scholarly writing on this subject.

Ethnically representative, community music-making in Australia in the past two decades has been underpinned by increased immigration from Asia and government support for multicultural arts programmes. The present Australian government remains "unwavering in its commitment to a multicultural Australia" which it presents as being "at the heart of our national identity" and "intrinsic to our history and character".<sup>11</sup> Multiculturalism in both New

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<sup>6</sup> Philomena S Brennan, "Philippine Rondalla in Australian Multicultural Music Education," *Honing the Craft: Improving the Quality of Music Education*, eds. Helen Lee and Margaret Barret (Hobart, Tasmania: Artemis, 1995).

<sup>7</sup> Philomena S. Brennan, "Music Educational and Ethnomusicological Implications for Curriculum Design: Development, Implementation and Evaluation of Philippine Music and Dance Curricula," Ph. D. Thesis, University of Wollongong, 1984.

<sup>8</sup> Samuel Will Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," Ph. D. Thesis University of California, 1999. Parnes claims that American ethnomusicological studies of Philippine music, in particular, have focussed "almost exclusively on the music of indigenous minorities, especially Moslem music from Mindanao and the Sulu Islands.

<sup>9</sup> Ricardo D. Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," *Jahrbuch fuer musikalische Volks-und Voelkerkunde* (1988).

<sup>10</sup> Dr. Joe Peters, "The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments," *Plucked String Music: Tradition, Change and New Directions* (Tagum City Philippines: 2011), 2.

<sup>11</sup> Australian Government, *Australian Multicultural Council*, Australian Government, Available: <http://www.amc.gov.au/index.htm>, February 22 2012. At the time of writing, the Australian government On 22 August 2011, Australian Prime Minister, Julia Gillard officially launched the Australian Multicultural Council (AMC), an advisory body with a broad mandate including a research and advisory role around multicultural policy, assistance with cultural diversity celebrations and the implementation of a "People of Australia Ambassadors' Program". Included among the forty Australians recognized in 2012 for their "outstanding work

Zealand<sup>12</sup> and Australia, however, has not been without its critics,<sup>13</sup> and events such as the 2005 Cronulla riots spark a continued public debate, which also frames this research within an area that is both timely and important.<sup>14</sup>

Also, in a very literate society, a family oriented ensemble, which is learned by rote, such as the Philippine *rondalla*, is something unusual, and presents the researcher with an intrinsically valuable area of inquiry.

After first seeking to determine the extent to which *rondallas* are present in contemporary Australasia, the study seeks to answer the question:

1. What elements of continuity and change can be found in Australasian *rondallas*?

Based on the idea that the process of change can be better understood with reference to determined points or orientation within a continuum, this question presupposes the understanding of models of general characteristics of the Spanish and Philippine *rondallas* themselves. Hence the need to ask:

2. What is the historical model which provides a context for comparison with Australasian *rondallas*?
3. What are the norms for Filipino *rondallas* in Australasia?

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in building strong and cohesive local communities” was Filipino community leader Dr Cen Amores, and Dr Daliri whose comments about Filipinos appear in Part Two of this thesis.

<sup>12</sup> Sekhar Bandyopadhyay, "Reinventing Indian Identity in Multicultural New Zealand," *Asia in the Making of New Zealand*, eds. Henry Johnson and Brian Moloughney, (Auckland: Auckland University Press, 2006) 135-36.

<sup>13</sup> James Jupp, "The Institutions of Culture: Multiculturalism," *Culture in Australia*, eds. Tony Bennet and David Carter, (Cambridge University Press, 2001) 265. Perhaps the most vocal of which was the One Nation party leader Pauline Hanson. In her 1996 maiden speech she called for a radical review of the country's immigration policy and the abolishing of multiculturalism. Asian migrants especially were characterized negatively as forming ghettos and not assimilating into the Australian mainstream.

<sup>14</sup> AAP, "Mob Violence Envelopes Cronulla," *The Sydney Morning Herald* 11 December 2005.

Focussing more specifically within the contemporary, multicultural, Australasian environment, the examination of Philippine *rondallas* provokes the following, further areas of enquiry:

4. How important are ideas about Filipino national identity, and the importance of musical heritage preservation, to contemporary, Australasian *rondalla* activity?
5. Does participation in music ensembles bounded by, or representative of, Filipino ethnicity in Australasia facilitate, or result in, intercultural contact?
6. If present, does such intercultural contact<sup>15</sup> reveal fundamental differences in the approach to music and music-making from country to country?

In addition, in order to benefit from the insights which result from a wider perspective, the study asks:

7. What can be learned from broader comparisons with other *rondallas* within the diaspora such as those in Taiwan and Singapore?

### **Continuity and Change**

If change is the only constant, then music, along with all else in the human and natural environment, remain in dynamic motion. Yet music, as rhythm binds it to a special relationship to time, has the ability to announce itself to the vibrating world, measuring and marking significant points in our individual and collective journeys. *Rondalla* instruments, arriving in Australasia after an expansive diffusion over several centuries, readily invoke the fascinating idea of voyage. In the contemporary Australasia inhabited by this researcher, however, the evidence of change is never far away. Castro points out that “while music is a universal practice of all humankind, no single music is itself universal. It is, rather, a product

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<sup>15</sup> Here intercultural contact means collaborative music making as well as social exchanges between persons of different ethnicity in contemporary Australasia.

and process of people in particular places and times and, as such, bears the evidence of context as much as it exhibits the ability to generate context”.<sup>16</sup> The fact of existing in a new environment has the potential to impact on an ensemble and initiate change in a multitude of areas including material musical culture, repertoire and rehearsal, and performance procedure and practice. Musical change can be conscious and unconscious, grow primarily as a reaction to external conditions, or from feelings as a result of those conditions. Change can also be deliberately resisted, in cleaving to the comfort of the familiar, and the veneration of musical heritage left by one’s forebears. Carrying forward musical traditions, continuity in repertoire, performance practice and material musical culture thus arises. The process of negotiation between tradition and adaption, between continuity and change, helps us to identify aspects of valued musical heritage as it brings the past into the present, generating a context for the historical present.

### **The Historical Model**

To determine an historical model of the *rondalla* for the purpose of comparison, it is very helpful to trace the instruments’ and music’s fascinating sea journey from Europe. Although Filipino publications on the *rondalla* recognize its Spanish origins, they tend to emphasize the distinctive identity of the Philippine ensemble, and the Filipino response in evolving a local, Filipino form of music introduced from Europe. In most cases, written references to the unique aspects of the Filipino ensemble do not make these features explicit. They are rather vaguely mentioned, hinted at, suggested or assumed. Even Castro, in the recently published book *Musical Renderings of the Philippine Nation*, writes only that the *rondalla*’s plucked-string instruments were brought by Europeans “but adapted over the years into locally made

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<sup>16</sup> Castro, *Musical Renderings of the Philippine Nation*, 5–6.

versions”.<sup>17</sup> Castro describes the Philippine ensemble, but the specific nature of the adaptations, and how the Philippine *rondalla* differs from others in the Hispanic world, is not made clear.

The distancing of Filipinos from their Hispanic heritage and re-education in English, since the American period, may have contributed to this situation. Motivated by a strong interest in the cultures of both Spain and the Philippines, and appreciative of both, this author seeks neither to exaggerate, nor de-emphasize, what is unique about the Philippine *rondalla*. However, in order to identify these features clearly, and understand the ensembles current form in contemporary Australasia, it is necessary, for the purposes of comparison, to establish a general model. The reduction of an organic, musical reality to a typical model for the purposes of comparison may have its limitations, but it does help to provide a point from which to orient oneself within the stream of an expansive, cultural flow which took place over several centuries. This general model is obtained by placing the Philippine *rondalla* within the context of other plucked chordophone ensembles in Spain and Latin America. It should be emphasized that this is not an historical study. However, an historical outline, looking particularly at plucked-string instruments and their use in an ensemble context, forms a necessary background to the second and main part of this thesis. What were the characteristics of the ensemble that diffused to the Philippines? How and when did it come into being and what form did it take at the time of its diffusion? What were the nature and dynamics of the diffusion itself? The first part of this thesis seeks to answer these questions. The lack of a pre-existing, comprehensive work on this subject, which contextualizes individual *rondallas* within a geo-historical, cultural and musical whole, necessitates the length and detail of these chapters. Unlike in the second part of the thesis, which discusses

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<sup>17</sup> Castro, *Musical Renderings of the Philippine Nation*, 97.

*rondalla* participants themselves in Australasia, the term “ensemble” here refers more to the combination of instruments, and broader historical or social context, than to the musicians themselves, about which much less can be known on the basis of the historical documentation available. The journey linking the *rondalla* to the Philippines is a movement in both time and space. Instruments and music travelled, but also continued to develop at their point of origin. To illustrate this point, information on the *rondalla* in contemporary Spain has also been included.

### **Norms for Australasian *Rondallas***

As stated, one of the primary tasks of this study is to identify the extent to which *rondallas* are present in Australasia and list all active ensembles. Following this, the groups’ locations, dates of formation and founding members will be presented. Norms for group size, instrumentation, social organization and promotion will be established. Aspects of education and training, playing technique and performance, as well as concept, or way of understanding the *rondalla*, will also be examined.

### **Notions of National Identity and the Preservation of Musical Heritage**

For many Filipinos, the *rondalla* has come to be viewed as a kind of national symbol, connected to ideas of patriotism, and preservation of cultural heritage.<sup>18</sup> In the Australasian context such notions might be expected to motivate *rondalla* activity. This study seeks to discover if this is so and to what extent. Variations in attitude between new and second generation migrants, and the way in which Filipino identity is integrated into a sense of being Australian, are also probed.

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<sup>18</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 59.



## Intercultural Contact

Inclusivity, as a value of Australasian multiculturalism, creates the conditions for non-discriminatory membership, even in the case of ensembles which aim to be representative of a particular ethnicity. This study aims to determine if, in the case of Australasian *rondallas*, such inclusivity actually leads to intercultural contact. If so, what forms of musical activity promote such contact and what can be learned from these situations?

## Paradigmatic Differences

It is also the researcher's intention to discover paradigmatic differences in approach to music-making and areas of compatible and incompatible concern. Participants with different backgrounds may differ with regard to aspects of musical culture that they easily "grasp, copy, understand or feel for" and those which are "unintelligible or inappropriate".<sup>19</sup> The identification of various, culturally-influenced approaches to music-making within contemporary, Australasian society, is valuable in a number of ways. For example, it can assist in the streamlining of multicultural music curricula, inform public arts policy in relation to music and contribute towards the articulation of distinct Australasian music.<sup>20</sup>

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<sup>19</sup> Megan Collins, "The Performing Observer: Between Music and Meaning," *World Music Is Where We Found It Essays by and for Allan Thomas*, eds. Wendy Pond and Paul Wolfram, (Wellington: Victoria University Press, 2011) 76.

<sup>20</sup> Here, as explained on page 1, Australasian refers to the present day countries of Australia and New Zealand.

## The Wider Diaspora

The diasporic movement of peoples throughout the world results in a corresponding movement of musical instruments. While the ubiquity of the *rondalla* in Spain and its wide diffusion throughout Latin America is demonstrated in background chapters which form the first part of this thesis, the largest number of Philippine *rondallas* outside the Philippines is in North America. This researcher also considers current *rondalla* activity in the Asia-Pacific region beyond Australia and New Zealand which might provide useful information leading to a broader perspective.

## Research Method and Methodology

This study joins the body of work on music in the diaspora and the music of immigrant enclaves which “has become a major thrust of ethnomusicological endeavour”<sup>21</sup> and which “played a major role in ethnomusicology of the late twentieth century.”<sup>22</sup>

The reality of immigration as a dynamic feature of contemporary, Australasian societies has prompted scholars in Australia and New Zealand to contribute to this area. Some recent examples include Bendrups’ 2011 article on Latin American migrant musicians<sup>23</sup> and Johnson and Figgins on Diwali in Aotearoa/New Zealand.<sup>24</sup> Other interesting examples include Courteau’s, 2006, MA thesis on the construction of Brazil through music and dance in Auckland<sup>25</sup> and Harwick-Franco’s study of Slovenian Folk Music and Identity

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<sup>21</sup> Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, (Illinois: University of Illinois Press, 2005) 334.

<sup>22</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 334.

<sup>23</sup> Bendrups, "Latin Down Under: Latin American Migrant Musicians in Australia and New Zealand."

<sup>24</sup> Henry Johnson and Guil Figgins, "Title: Diwali Downunder: Transforming and Performing Indian Tradition in Aotearoa/New Zealand," *New Zealand Journal of Media Studies* 9.1 (2005).

<sup>25</sup> Mona-Lynn Courteau, "Music and Dance Performance, Longing, and the Construction of Brazil in Auckland, New Zealand," University of Auckland, 2006.

Maintenance in Port Lincoln.<sup>26</sup> This researcher also completed an extensive examination of general Filipino music activity in one location in 2008.<sup>27</sup> The current research is a similar project, but with an expanded geographic area and more specific, musical focus.

In terms of methodology, the completion of this thesis involved what may have become an all too familiar rite of passage for graduate students in ethnomusicology; that of wading through a maze of publications, featuring concern over the discipline's identity or appropriate name, or even its academic validity.<sup>28</sup> This situation distracts the student researcher from what is already a demanding and daunting task; engaging with music, musicians and text over a sustained period.

While the twenty-first century heralds the emergence of new approaches such as "E-fieldwork" as proposed by Wood,<sup>29</sup> which has some relevance to the discovery of, and contact with, *rondallas* during the early stages of this project,<sup>30</sup> standard methods, including participant/observation or what Collins refers to as "the performing observer"<sup>31</sup> and interview, were used. Fieldwork, with various permutations of a participant/observer role is strongly supported by leading scholars such as Nettl, who includes it as article three of his

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<sup>26</sup> Kathryn Harkwick-Franco, "Slovenian Folk Music and Identity Maintenance in Port Lincoln, South Australia," MA Thesis. University of Adelaide, 2009.

<sup>27</sup> Kim Rockell, "'Fiesta', Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch, 2008," M.A. Thesis, Univeristy of Canterbury, 2009.

<sup>28</sup> Bruno Nettl, *Nettl's Elephant*, (Urbana, Springfield, and Chicago: University of Illinois Press, 2010) xv.

<sup>29</sup> Abigail Wood, "E-Fieldwork: A Paradigm for the Twenty-First Century?," *The New (Ethno)Musicologies*, ed. Henry Stobart, (Lanham, Md: Scarecrow, 2008).

<sup>30</sup> The search for Australian *rondallas* was initially conducted using the Internet at the commencement of research in 2009. Rondanihan has its own website and the Townville Rondalla is mentioned on the website of its umbrella organisation the Filipino community group, FANQ. Information on the early Darwin *rondalla* and its recreation for the Gary Lee play, "Keep him my Heart: A Larrakia-Filipino Love Story" is also available on line.

<sup>31</sup> Collins, "The Performing Observer: Between Music and Meaning," 76.

ethnomusicological “credo”,<sup>32</sup> Barz, who claims it is one of ethnomusicologists’ “most meaningful processes”<sup>33</sup> and Rice, who describes it as “central to contemporary ethnomusicology.”<sup>34</sup> Such an approach enables the ethnomusicologist to “access in a more in-depth and intimate way the aesthetics and creativity of the music which is unobtainable from a seat in the audience...”<sup>35</sup> At the same time, interviews with *rondalla* musicians aimed to engage them at a conceptual level and probe their motivation, attitudes and ideas about *rondalla*.

Although a body of data drawn from a selection of *rondalla* ensembles throughout Australasia did not exist, an initial investigation identified groups in Darwin, Townsville, Canberra, and Palmerston North. Many of these locations are separated by great distances but, as much as possible, the researcher attended each site to meet with *rondalla* musicians, in particular, the organizers of each group. The researcher also attended the annual gathering of Filipinos in New Zealand in 2009 and again in 2010, in an attempt to make contact with a New Zealand *rondalla* group.

It would be wrong to assume that all active *rondallas* in Australasia maintain a web presence. The researcher contacted Filipino Associations by e-mail and telephone and also relied on “word of mouth” within the Filipino community. No *rondalla* activity was apparent in Adelaide, Tasmania and Perth so an attempt to establish “confirmation of non-existence” was made by contacting the leaders of Filipino community groups in these areas by telephone and

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<sup>32</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 13.

<sup>33</sup> Gregory R. Barz and Timothy J Cooley, eds., *Shadows in the Field*, (New York: Oxford University Press, 1997) 45.

<sup>34</sup> Timothy Rice, "Toward a Mediation of Field Methods and Field Experience in Ethnomusicology," *Shadows in the Field*, eds. Gregory F. Barz and Timothy J. Cooley, (New York: Oxford University Press, 1997) 101.

<sup>35</sup> Collins, "The Performing Observer: Between Music and Meaning," 76.

e-mail. The possible past existence of a *rondalla* in Tasmania was reported, as was one in Adelaide, but neither of these groups were known to be currently active.<sup>36</sup>

Participation was only possible in the case of Rondanihan in Canberra during a period of intensive fieldwork in May and June 2010, where the researcher played *octavina* with the intermediate, and guitar with the advanced, ensembles. The role of participant/observer alternated with a purely observational role.

This paper assumes a conventional right-handed orientation towards *rondalla* instruments and, as a result, reference to particular hand use is shown in this paper from a right-handed perspective. At the Third International Rondalla Festival, renowned *Maestro* Celso Espejo explained at a *rondalla* workshop that it is acceptable to for players to learn left-handed and Philippine National Artist, Master Sulaiman expressed the same opinion in relation to the Philippine boat-lute or *kudyapi*.<sup>37</sup> A boy playing the *bandurria* left-handed appears in a photograph provided by the Philippine *Rondalla* of Victoria. Aside from this, however, this researcher did not directly encounter any left-handers playing left-handed in Australasia.<sup>38</sup>

Video footage and photographs were taken during each of the various modes of musical activity including practices, performances and fundraising activities. The performances recorded were public and general in nature.

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<sup>36</sup> Denise Tobin, Music librarian at the University of Adelaide, was unable to report *rondalla* activity in Adelaide during a phone conversation in 2010 and an e-mail exchange over several months with a Filipino community representative in Tasmania also confirmed no *rondalla* activity.

<sup>37</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 13–15 February 2011.

<sup>38</sup> One beginner member of Rondanihan was deliberately being taught right-handed, even though the trainers were aware she is left-handed. This researcher too, was initially dissuaded from trying to play the *octavina* left-handed and was told that it looked “weird”.

Human ethics approval was granted prior to the commencement of fieldwork in 2009. All raw data collected in the course of this project will be held in the School of Music Resource Centre of the University of Canterbury Centre for Fine Arts, Music and Theatre.

In terms of theoretical orientation, a broadly comparative approach is applied in this thesis. Such an approach is not new in ethnomusicology, a field which, according to Nettl: "...has more or less taken it for granted that comparison is one of its major aims."<sup>39</sup> Although he stresses the importance of the comparative method in ethnomusicology, Nettl also speaks out against "unsupportable random comparisons made for capricious reasons"<sup>40</sup> and cites Merriam who warns that: "The approach must be cautious, that like things must be compared, that the comparisons must have some bearing upon a particular problem and be an integrated part of the research design."<sup>41</sup> In the current study comparisons are primarily made between:

1. The Spanish, Latin American and indigenized Philippine ensemble in order to establish a general model for the Philippine *rondalla*
2. The Philippine model and the Australasian groups in order to help understand continuity and change in the new environment

In addition, comparisons are made between the Australasian groups themselves, varied approaches to music-making operating within individual groups themselves, and other *rondallas* which the researcher observed in Taiwan and Singapore.

As well as establishing a norm, these comparisons examine musical behaviour, aside from the sound produced. This includes physical behaviour and the conceptual framework that relates to this behaviour, expressed as casual attitudes measurable as part of a folk evaluation during

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<sup>39</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 53.

<sup>40</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 62.

<sup>41</sup> Allan P. Merriam, *The Anthropology of Music*, (Chicago: Northwestern University Press, 1964) 53.

performance, rehearsals and lessons, and well as data that results from a deliberate interview process. The inclusion of parameters that “include aspects of the social roles and interrelationships of musicians”<sup>42</sup> are also of great importance in this study. This kind of data can only be drawn from intimate contact with the target groups.

The first part of this thesis, “Establishing a Context for Comparison”, has three main chapters which aim to establish a model for the Philippine *rondalla* by tracing the ensembles development from its origins in Spain. These chapters are “The *Rondalla* in Spain”, “The Transmission or Diffusion of the *Rondalla* to the Philippines”, and “The Philippine *Rondalla*” respectively. A section on organology, or the individual, instrumental components themselves, is presented first, as a necessary prerequisite for the inevitable reference to instruments when discussing the ensembles. The information in the first three chapters is then distilled in a fourth chapter, “Overview: A Context for Comparison” which helps to establish a general model for the Philippine *rondalla*.

Part Two of the thesis contains the main body of primary research and deals with the *rondalla* in Australasia. Rather than devoting, separate comprehensive chapters to each, individual *rondalla*, the groups are first introduced and subsequent chapters continue, grouped by concept or theme, drawing liberally on examples from each *rondalla* to support the ideas presented. Chapter five: “Mapping the Parameters of Contemporary Australasian *Rondallas*” gives information on the groups’ locations, formation, social structure and history. Chapter six: “*Rondalla* Instruments” discusses the musical instruments themselves, how they are procured, maintained, and individually or collectively owned. Auxilliary instruments, percussion and accessories are also mentioned. Chapter seven: “Pedagogy” considers the sources and modes of distribution of *rondalla* knowledge in Australasia. Instrumental

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<sup>42</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 72.

technique and rehearsal format are also included here. An important section on notation, which relates directly to the issue of aural transmission and playing “by ear”, is also contained in this chapter. Chapter eight: “Repertoire” deals with repertoire from the point of view of core repertoire and peripheral expansion, and presents repertoire lists grouped by musical category, language of title and programmatic theme. Chapter nine: “Performance” presents characteristic venues and performance situations for Australasian *rondallas* and performance-specific behaviour. Specific examples of a variety of performances, some of which the researcher took part in as a participant observer, are also included. The issues of *rondalla* and intercultural contact and the notions of Philippine identity are dealt with as they arise in the chapters listed above. Finally, chapter ten: “Paradigmatic differences” examines important differences in musical process, once more addressing the important area of aural transmission and rote learning. This is followed by the conclusion, bibliography and glossary. Appendices are held on the three auxilliary discs which accompany the thesis. Lists of the discs’ contents are included at the end.



**Part One: Establishing a Context for Comparison: The *Rondalla* from  
Spain to the Philippines**

## Chapter One: The Spanish *Rondalla*

While the plucked-string instruments of the *rondalla*, and their use in ensemble contexts, could undoubtedly be linked to a much earlier point in time and space, a relevant point of departure for this study is Spain: the “meeting place of many cultures and the starting point of far-flung discoveries.”<sup>43</sup> In the sixteenth century, this country had become the site of a confluence of people which having converged, flowed out again, united in an expansion into the New World. In much earlier times, Spain had experienced a long history of multiple migrations and colonization. Phoenicians, Celts, Carthaginians and Greeks arrived in Spain many centuries before the time of Christ.<sup>44</sup> The Romans, arriving in 218 B.C., had a profound impact and their language and civic institutions were upheld until the fifth-century.<sup>45</sup> The entry of Germanic tribes in the fifth-century heralded a period of unrest<sup>46</sup> until the beginning of the Moorish period in 711.<sup>47</sup> In the documentary series “The Buried Mirror” Carlos Fuentes speaks to a New World audience of a multi-racial Spain which is “not only Christian but also Arab and Jewish”, and also emphasizes the “extreme richness and complexity” of his Mexican cultural heritage.<sup>48</sup> The examination of any aspect of Spanish music also necessitates the recognition of such a rich heritage.

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<sup>43</sup> Gilbert Chase, *The Music of Spain*, Second revised ed., (New York: Dover, 1959) 2.

<sup>44</sup> A. T. Fear, "Prehistoric and Roman Spain," *Spain: A History*, ed. Raymond Carr (Oxford: Oxford University Press, 2000) 11–18.

<sup>45</sup> Stanley G. Payne, *A History of Spain and Portugal*, vol. 1 (Madison: The University of Wisconsin Press, 1973) 4–8.

<sup>46</sup> Roger Collins, "Visigothic Spain 409-711," *Spain: A History*, ed. Raymond Carr (Oxford: Oxford University Press, 2000) 39.

<sup>47</sup> Payne, *A History of Spain and Portugal*, 15.

<sup>48</sup> Peter Newington, “The Virgin and the Bull,” trans. Carlos Fuentes, *The Buried Mirror Reflections on Spain and the New World* (Sogotel in association with the Smithsonian Institution and Quinto Centenario España, 1992), ed. Michael Gill.

This study sets out to examine the *rondalla* as an ensemble and is not to be a detailed investigation, or specific focus, on one or more of its separate, component instruments. Such an examination would be beyond the scope of current research and, in any case, studies such as those by Culig on the Philippine *bandurria*<sup>49</sup> and Rey and Navarro on the plectrum instruments of Spain,<sup>50</sup> have already contributed greatly to the current understanding of these instruments. Nevertheless, as the discussion of an ensemble necessarily involves reference to the musical instruments which comprise it, the following section first introduces the instruments of the *rondalla*, their provenance and salient features.

### 1.1 Organology: The Instruments of the Spanish *Rondalla*

The Spanish *rondalla* is made up primarily of plucked-chordophones called *bandurrias*, *laúdes* and *guitarras*, with auxiliary percussion provided by *panderetas* [tambourines] and *castañuelas* [castanets].<sup>51</sup> Wind, bowed-string, and even keyboard instruments are also used to a greater or lesser extent, and regional variation results in the incorporation of other instruments. These might include *timples*,<sup>52</sup> violins and *guitarrones*, any of an “extensive complex” of Spanish guitars,<sup>53</sup> and varied percussion such as triangles or large, earthen

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<sup>49</sup> Edna Aurora C. Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," Masters Thesis, University of the Philippines, 1995.

<sup>50</sup> Juan José Rey Marcos and Antonio Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, (Madrid: Alianza Editorial, 1993).

<sup>51</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 117.

<sup>52</sup> Harvey Turnbull and Paul Sparks, "Guitar, 8 Regional Variations (I)Iberia, Latin America and the Pacific," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 10, 571. According to Turnbull, the Spanish, treble guitar has had its name transformed to *timple* in the Canary Islands where it has a vaulted back and either four or five strings.

<sup>53</sup> Elizabeth J. Miles and Loren Chuse, "Spain," *The Garland Encyclopedia of World Music* 8 (2000): 594. These include: *guitarrón*, *requinto*, *timple*, *vihuela*, *guitarillo*, *triple*, *triplo* and *tipillo*.

jugs.<sup>54</sup> Contemporary, Spanish classical *rondallas* usually contain the present day Spanish guitar, one or more forms of the instrument known as *laúd* and the bass guitar. Despite this variation, the *rondalla*'s primary melodic instrument, the *bandurria*, is common to all groups. The different types of *rondalla* and their specific instrumentation will be dealt with in another section. The Spanish *rondalla* instruments will be considered here from the point of view of four main periods:

1. Historical antecedents in early Spain, the Medieval and Renaissance.
2. The seventeenth and eighteenth centuries (during which time Spain's colonization of Latin American and the Philippines was in process).
3. The late nineteenth century (at which time, as will be shown, the *rondalla* is recognized to have spread to the Philippines, directly from Spain).
4. The twentieth century (since the Philippines' independence from Spain).

### **1.1.1 Historical Antecedents in Early Spain, the Middle Ages and Renaissance**

Plucked-string instruments in Spain have a long and complicated history. The use of the musical bow is suggested by early cave paintings,<sup>55</sup> and a decorative disc from the Roman period, dated about 288 A.D., depicts little cupids carrying miniature lyres.<sup>56</sup> In Greek and Roman culture the *lyra* and *cithara* were prominently represented<sup>57</sup> while *laúd* type instruments were less so, usually played by females, and referred to as *bandoura* or *pandura*.<sup>58</sup> The first clear antecedent of those now considered "*laúdes españoles*" in Spain,

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<sup>54</sup> Miles and Chuse, "Spain," 593.

<sup>55</sup> Ann Livermore, *A Short History of Spanish Music*, (London: Duckworth, 1972) 3.

<sup>56</sup> Livermore, *A Short History of Spanish Music*, 5.

<sup>57</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 19-20.

<sup>58</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 19-20.

which includes the *bandurria* and *laúd*, is a representation of a female playing a *pandura*.

This representation appears in the bas-relief of the “*Estela funeraria de la niña Lutatia*”

[Funeral wake of the girl Lutatia], in the Archaeological Museum of Mérida.<sup>59</sup>



**Figure 1** *Estela funeraria de la niña Lutitia.*

But from this early example, to the *bandurria* and *laúd* of today, a route of tremendous complexity is laid.<sup>60</sup> One reason for this is that regional variation in terminology results in frequent incongruence between term or signifier, and organological entity.<sup>61</sup>

Standard reference material in English, such as Schechter’s 1984 entry on the *bandurria* in *The New Grove Dictionary of Musical Instruments* (reproduced in *The New Grove Dictionary of Music and Musicians*, 2001),<sup>62</sup> provides a good general description of the instrument, and

<sup>59</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 20.

<sup>60</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 56.

<sup>61</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 44.

<sup>62</sup> John M. Schechter, "Bandurria," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 2, 656-57.

refers to its diffusion through the Canary Islands to Cuba and other parts of Latin America (the Philippines, however, is not mentioned).<sup>63</sup> A source of much more detailed information about this and related instruments in Spain, however, is Rey and Navarro's book, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles* [The Plectrum Instruments of Spain: *Bandurria, Cítola* and "Spanish *Laúdes*"]<sup>64</sup> which, is currently only available in the Spanish language. This examination of the instruments of the *rondalla* in Spain draws heavily on the work of these authors.<sup>65</sup>

Although "the historical trajectory from the early *pantur*<sup>66</sup> to the European chordophones is traced with little variation in general texts on organology,"<sup>67</sup> the detailed examination of the history of Spanish, plucked-string instruments is rendered difficult by the following factors:

- The difficulty of matching historical, visual representations with literary references.<sup>68</sup>
- The lack of "standardization" in instrument making of the past as it exists today, which makes the search for a specific, historical "type" more difficult.<sup>69</sup>
- A Spanish musical scholarship which has relied overly on northern European sources, and is ill-equipped to deal with the linguistic barriers offered by the many extant texts from Moorish Spain.<sup>70</sup>

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<sup>63</sup> John M. Schechter, "Bandurria," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: Macmillan, 1984), Vol 1, 148-49.

<sup>64</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*.

<sup>65</sup> Translations from the original Spanish were made by the researcher and then checked for accuracy by a native Spanish teacher, and teacher of the Spanish language currently resident in New Zealand.

<sup>66</sup> Sumerian for "little bow".

<sup>67</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 18.

<sup>68</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 28.

<sup>69</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 40.

- A multiplicity of terms and the further confused relationship between the terms themselves and the objects they represent.<sup>71</sup>
- A perceived, ingrained, pejorative attitude in Spanish musicological writing towards the term *bandurria* which seeks to avoid its use and, instead, relate the instrument to the *laúd*<sup>72</sup> of centuries past,<sup>73</sup> or to replace it with terms such *mandora* even though the latter term is undocumented in both Spanish and Catalan.<sup>74</sup>

A host of instruments in early Spain figure in the evolution of the present-day *rondalla* instruments. According to Rey, it is extremely difficult to present these in terms of a clear, linear evolution.<sup>75</sup> It is possible, however, to say that “all travelled in the direction of seeking a similarity with the *laúd*, whose technical solutions were imposed owing to their effectiveness”.<sup>76</sup> Instruments relevant to the developmental thread are listed below:

1. *Bandurria*: Oval shaped, convex backed, possessing a sickle-shaped peghead with a human head carved on the end. These characteristics are inferred from Felipe II's

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<sup>70</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 21–22.

<sup>71</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 44.

<sup>72</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 18. Rey also complains of the overly general use of the term “*laúd*” in articles written in Spanish. He points out that it is used almost “as a synonym for ‘composite chordophones with strings parallel to the body’”.

<sup>73</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 100.

<sup>74</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 32–33. This point is an example of tradition re-inventing itself and, is analogous to a process that will be mentioned later in relation to the Philippine *rondalla*: the respelling of Spanish terms for instruments in the Philippines according to contemporary, Filipino orthography, with the possible consequence of distinguishing or distancing the Filipino versions of instruments from their Spanish antecedents.

<sup>75</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 27.

<sup>76</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 33.

1602 “*Inventario de bienes y alhajas*” [Inventory of goods and precious items]<sup>77</sup> and correspond to the instrument depicted in Cantigas numbers 20 and 150.<sup>78</sup> The term *bandurria*, the Provençal *mandura* and French *mandoire* all derive from Sumerian *pantur* through the Greek “*pandurion*” and Latin “*pandura*”.<sup>79</sup> The instrument is also referred to in texts by Hita, Talavera and Fernán Ruiz.<sup>80</sup>



**Figure 2 Cantiga 150.**

<sup>77</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 31.

<sup>78</sup> The Cantigas de Santa Maria is an illustrated, medieval manuscript collection written during the reign of Alfonso X (1221–1284). It is one of the largest song collections from the Middle Ages.

<sup>79</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 31-32. Rey believes that the Romans extended the use of the *pandura* throughout the south of Europe. He describes a situation whereby in culture-contact, for example between Arabs and Mediterranean peoples, the Mediterranean people continued referring to both their own, and the instruments of the other group, with the term with which they were familiar and used prior to the contact. On page 22 of his book, Rey criticizes Spanish musicologists who adhere too strictly to the ideas of Sachs “without attempting an adaptation to our setting and to the data supplied by Spanish sources.” He suspects that such writers are avoiding negative connotations attached to the term “*bandurria*” in using *mandora* which, according to Rey, is a term that is not documented in either Castilian Spanish or Catalan. On page 33 of his book Rey calls this a “little justified double phenomenon of anachronism and “anatotism” (something out of its proper place) because an Italian name of the seventeenth-century is being applied to a Spanish instrument of the thirteenth century while an adequate, contemporary, Spanish term exists.

<sup>80</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 30.





Figure 3 Cantiga 20.

2. *Vandola*: Seen to be related to the *bandurria* in subsequent centuries but not readily defined at this point in time. The difficulty in following the evolution of these instruments has already been mentioned. Based on his extensive research, Rey attempts to make an historical link between the early *bandurria* and later instruments. He uses the *vandola*, written about by J. C. Amat 1596 (said to have the same tuning as the sixteenth-century *vihuela de mano*),<sup>81</sup> and the *bandurrias*, written about by J. Bermudo (1555), as “pillars” to connect the thirteenth-century *bandurria* with the seventeenth-century *mandore*. The major transformations which the *bandurria* would have had to make in this evolution include:<sup>82</sup>

- Replacement of animal components such as shell and skin with wood
- Addition of frets
- Use of a bridge
- Increased number of strings

<sup>81</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 57.

<sup>82</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 33.

- Drilling of rosettes
3. *Guitarra*: An instrument quite different from what is now understood by the term *guitarra* [guitar], which is described on page 38 of this thesis.<sup>83</sup> This is a non-specific term, unless paired with a qualifying term such as *guitarra morisca* [Moorish guitar], as occurs in Juan Ruiz's *Libro de Buen Amor* [Book of Good Love],<sup>84</sup> written during the fourteenth century.<sup>85</sup> Rey presents two historical "constructs". One is a "*guitarra-bandurria*" the other is a "*guitarra-vihuela*" and suggests that Cantiga 90 depicts the former.<sup>86</sup>

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<sup>83</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 42-43. Another problem faced by historical musicologists when considering guitars, is the temptation, or tendency, to focus on the figure-of-eight shape without realizing that in many cases those instruments, in their time, were called "*vihuelas*". On the other hand, according to Rey, the vihuela/guitar relationship is very close.

<sup>84</sup> Juan Ruiz, "El Libro De Buen Amor," (Alicante: Biblioteca Virtual Miguel de Cervantes, 2000). The *Libro de Buen Amor* [Book of Good Love], written during the first half of the fourteenth century by the arch-priest of Hita, Juan Ruiz, mentions the *guitarra morisca* [Moorish guitar], the *guitarra ladina* [Latin or Spanish guitar], *vihuela de pénola* [vihuela played with a plectrum], and *mandurria* [early three-stringed *bandurria*] among a host of instruments played to welcome the arrival of "*Don Amor* [Sir Love]." Although Ruiz's purpose is very different from that of a contemporary specialist in organology, and his account should be granted poetic licence, the way he characterizes the individual instruments is of interest.

<sup>85</sup> See appendices 1 and 2, Disc Three, to view verses 1225 to 1233 of both the Spanish version as well as the English translation by Elisha Kent Kane.

<sup>86</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 46. Rey's "*guitarra-bandurria*" was known as "*guitarra*" in the Kingdom of Aragon but was referred to as "*bandurria*" in other parts of the Spanish peninsula, especially where the "*guitarra-vihuela*" was gaining in social importance.



Figure 4 Cantiga 90.

4. *Tambur*: A long necked instrument with three or more strings.<sup>87</sup>
5. *Qupuz*: A short-necked instrument, referred to as “*guitarra morisca*” by the Christian Spaniards, which, influenced more and more by the *laúd*, transformed until, in the sixteenth century it became called “*mandola*” or “*mandora*”.<sup>88</sup>
6. *Baldosa*: A plucked-string instrument perhaps related to the fourteenth and fifteenth-century French *bandoire/bandose* or the Italian *baldosa/valdosa* but not yet clearly understood organologically.<sup>89</sup>
7. *Cítola*: A plucked-string instrument with a medium length neck and 5 or 6 frets, 4 or 5 strings attached to the lower part of the instruments body, a curved head with a carving at the end and 5 lateral tuning pegs. This instrument resembles Cantiga 150 (Fig. 2). The term derives from *cithara*. Plucked with a plectrum, the instrument was

<sup>87</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 23. Sachs has suggested this term is a metathesis (rearranging of the sound or syllables of a word) of the Sumerian “*pan-tur*”.

<sup>88</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 26. Rey points out, however, that “the term “*mandora*” is not documented in Spanish until it was imported some few years ago by musicologists to designate an instrument for which there was perhaps already a name or... various names”.

<sup>89</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 34.

played by Galician *juglares* in the thirteenth century and later came to be used in popular environments such as taverns.<sup>90</sup>

8. *Ud*: A fretless, pair-shaped, plucked-string instrument important in Islamic music.

This instrument was adopted into Western music through Spain where it was played melodically with a plectrum.<sup>91</sup> The word *ud*<sup>92</sup> refers to the instrument being made totally of wood.<sup>93</sup> A red coloured, fifth string positioned between the second and third strings<sup>94</sup> was added by Ziyārāb<sup>95</sup> or ‘the blackbird’ in the ninth century.<sup>96</sup> The role of accompanist in Arabic music requires the execution of melodic passages that compliment the vocal line and the *ud* fulfils this role.<sup>97</sup> The *ud* also utilizes the *tremolo* technique which is nowadays considered an important characteristic of the Philippine *rondalla*.<sup>98</sup> This instrument also influenced melodic invention on plucked-stringed instruments in Spain.

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<sup>90</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 35, 39.

<sup>91</sup> Christian Poché, "‘Ūd, 5. Performance, Aesthetics and Repertory," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 26, 28.

<sup>92</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 18. Rey points out that the Arabic term "*ud*", "signifies ‘wood’ and is applied to the chordophone which, for the first time, was constructed totally from wood, with neither tortoise shells nor skins of animal origin."

<sup>93</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 23-25. Rey points out that the oldest documented reproduction of an Andalusian *ud* is found on an ivory vessel originating in Córdoba, dated 968 and kept in the museum of the Louvre. Historical texts in Arabic dealt mainly with modes and scales rather than organological descriptions. Nevertheless, such texts became the basis of tablature notion, which was both widely diffused and of great importance in the renaissance.

<sup>94</sup> G der Zaiditen, "Bernard Hayk. El," *Medieval Islamic Civilization: LZ, index* (2006): 876. According to the thinking at the time the coloured strings represented the humours of the body. In this case red represented blood.

<sup>95</sup> Livermore, *A Short History of Spanish Music*, 25. Ziyārāb is also said to have replaced the old wooden plectrum with an eagle’s wing.

<sup>96</sup> D Reynolds, "Al-Maqqari's Ziryab: The Making of a Myth," *Middle Eastern Literatures* 11.2 (2008): 155.

<sup>97</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 25.

<sup>98</sup> J. Gemmill, conversation with the author, University of Canterbury, 25 March 2010.

9. *Laúd*: This instrument developed from the *ud*. It had frets added and was made in a variety of sizes. Occasionally, the *laúd* took on more of an oval than a pear shape. Although *laúdes* varied greatly in the Middle Ages,<sup>99</sup> they were usually larger than other instruments and had a peghead which bent backwards. As will be explained, despite the shared name, this *laúd* “does not represent any clear and direct precedent of the *laúdes españoles*”.<sup>100</sup>

During the Moorish period there was a great deal of interest in instrument-making and a great variety of *laúdes* and guitars of all sizes were made in different registers, and with various numbers of strings. The *laúd* and *guitarra* are among those instruments mentioned in the list provided by La Shaqanadi (d. 1231)<sup>101</sup> while the treatise of Muhammad ibn Ibrāhīm al-Shālāhī (1221),<sup>102</sup> written in Latin, enumerates thirty one instruments used by the Andalusians including the following plucked, composite-chordophones:<sup>103</sup>

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<sup>99</sup> Antonio Perez Llopis, *La Rondalla Española*, (Biblioteca Nacional De España, 1984) 16. Indeed, according to Llopis, “from its origins up to the present time the *laúd* has varied constantly with regard to the number of strings and plucking technique.”

<sup>100</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 28.

<sup>101</sup> Livermore, *A Short History of Spanish Music*, 34-36.

<sup>102</sup> Henry George Farmer, "A Maghribī Work on Musical Instruments," *Journal of the Royal Asiatic Society of Great Britain and Ireland*. 2 (1935): 339.

<sup>103</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 22.

**Table 1 Plucked-string Instruments Among those Used by Thirteenth-century Andalucians**

<i>Alaud, Alkimar, Albarbet and Almizar</i>	Names given in thirteenth-century Spain to the “ <i>ud</i> ” or variants of it.
<i>Alkitrara and Alkitharet</i>	Perhaps related to the “ <i>guitarra</i> ”
<i>Alazaf and Almiazaf</i>	Equivalent, respectively, of the “ <i>bandurria</i> ” and the “ <i>sonora</i> ” ( <i>bandurria sonora</i> referred to a <i>bandurria</i> with steel rather than gut strings prior to the standardization of steel) <sup>104</sup>
<i>Alkirren and Alsangha</i>	Instruments with many strings. Perhaps they refer, nevertheless, to harps or psalteries.

Many percussion instruments used in Spain today also entered that country with the Moors.

Examples listed by Stevenson and Gómez appear below: <sup>105</sup>

**Table 2 Percussion Instruments from Moorish Spain**

Arabic	Spanish	English
<i>Duff</i>	<i>Adufe</i> :	A square tambourine
<i>Tabl</i>	<i>Atabal</i>	Drum
<i>Bandair</i>	<i>Pandereta</i>	Tambourine
<i>Sunuj al-sufr</i>	<i>Sonajas de azófar</i>	Metal castanets
<i>Naqqāra</i>	<i>Nacāra</i>	Nakers, a small kettledrum of wood or metal

Up until the Middle Ages, Spanish plucked-string instruments were generally played with a plectrum, but at this time there was a “change of playing technique from plucking with a plectrum to directly with the fingers on some instruments.”<sup>106</sup> This reflected a move away from medieval music which had a preference for high-pitched voices, “penetrating sounds

<sup>104</sup> Juan Bautista Varela de Vega, "Anotaciones Historicas Sobre La Bandurria," *Revista de Folklore* (1985), 123.

<sup>105</sup> Robert Stevenson and Maricarmen Gómez, "Spain, I: Art Music," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Macmillan, 2001), Vol 24, 115–16.

<sup>106</sup> Poché, "‘Ud, 5. Performance, Aesthetics and Repertory," 28.

and clear and differentiated timbres...”<sup>107</sup> The polyphonic textures made possible by finger-style playing helped the *laúd*, the *vihuela* and the *guitarra* become the most socially widespread instruments in Europe. The *bandurria* (also often played with the fingers) and *cítola*, however, preserved the use of plectrum technique, and remained within the ambit of folklore, popular music and oral tradition. Outside Spain, music was published in Europe for the English cittern, the French *cistre* or the German zither, all plectrum instruments similar to the Spanish *cítola*. In England at this time, plucked-string instruments were being employed in the “broken consort” (an early English chamber ensemble made up of both string and wind instruments).<sup>108</sup>

### The *Bandurria* and *Cítola* in Spain during the Renaissance

Heard among the sonorities of the “*orquesta renacentista*” [Renaissance orchestra], the sixteenth-century *bandurria* had three, single gut strings.<sup>109</sup> These were more commonly tuned with a fourth between the two lower strings thus:

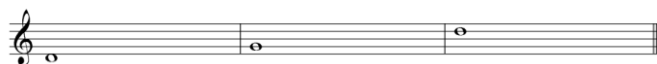


Figure 5 Sixteenth-century *bandurria* tuning A.

<sup>107</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 28.

<sup>108</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 47. Rey points out that the Mandolin had not been invented yet at this time.

<sup>109</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 52, 54. According to Rey, Juan Bermudo's “Declaration on Musical Instruments” [*Declaración de instrumentos musicales*] (1555), an important sixteenth-century source, describes the *bandurria* as having three strings. That author also claims to have seen some American *bandurrias* with five. This observation is of significance to the current study since, as mentioned earlier, instruments in the Philippines and some parts of Latin America tend towards having more strings, courses of triple strings being favoured in the case of the Philippines.

Less common at the time was a new tuning which placed the interval of a fourth between the two higher strings as shown below. As in the above example, the exact pitches are only hypothetical:



**Figure 6 Sixteenth-century *bandurria* tuning B.**

This *bandurria* underwent a complex evolution to reach its current form which has more in common with the historical *cítola* than the early *bandurria*.<sup>110</sup> This *cítola-cítara* is described in Minguet's "General Rules and Guidelines" [*Reglas y Advertencias Generales*] (c. 1750) as having four pairs of metal strings, played "with a feather, like the *bandurria*". It had re-entrant tuning like the Baroque guitar. Over the centuries, the *cítola* influenced a change in the *bandurria* to becoming flat-backed, using courses of metal strings, and using a plectrum exclusively.<sup>111</sup>

### The Seventeenth and Eighteenth Centuries

In seventeenth and eighteenth-century Spain the *bandurria*, "eulogized by some and ridiculed by others",<sup>112</sup> was viewed with a "lack of seriousness" by trained musicians.<sup>113</sup> The concern that Spanish plectrum-instrument groups "have never enjoyed the splendour which these instruments deserve"<sup>114</sup> reflects a thinking which places folkloric music-making low in the

<sup>110</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 51-52. According to Rey, unlike the *bandurria*, the present day *cítola* conserves medieval characteristics.

<sup>111</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 51.

<sup>112</sup> A contemporary comedy skit by Spanish comedians Cruz and Raya is an example of the *bandurria* ridiculed in the hands of the *bandurria* playing nun "Sor Bandurria".

<sup>113</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 55.

<sup>114</sup> Llopis, *La Rondalla Española*, 20.



musical hierarchy and aspires to a place within the European classical music canon. During this period, three closely related, but differentiable instruments (despite the terms which refer to them being “somewhat imprecise”<sup>115</sup> in seventeenth-century Spain), are important in the evolution of present day, Spanish plectrum-instruments. These are the *vandola*, *vandolin* and the *bandurria* described below.

### 1. *Vandola (bandola)*

The *vandola* was fretted, with four strings,<sup>116</sup> a body like a small *laúd* plucked with the fingers and considered a more refined instrument than the *bandurria*.<sup>117</sup> This instrument declined in the eighteenth century, giving way to the mandolin and the *bandurria*. It can also be seen as occupying a position between the *bandurria* and guitar which was later taken up by the “*nuevo laúd*”.

### 2. *Vandolín*

The *vandolín* was played with a plectrum unlike the *vandola*. At this time plectra in Spain were commonly made of shell, of old fans with shell ribs, or of quill pens.<sup>118</sup> This is basically the same instrument known today as mandolin (which, contrary to popular belief, is a relatively modern instrument, not taking shape until the seventeenth century).<sup>119</sup>

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<sup>115</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 55, 56.

<sup>116</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 57. Rey also presents a tuning for a six-string *vandola* from the book of Amat which is “the same that the *vihuela de mano* utilized throughout the sixteenth century”.

<sup>117</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 56.

<sup>118</sup> Maurice Esses, *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*, vol. 1 (New York: Pendragon Press, 1992) 323.

<sup>119</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 59-60.

## ***Bandurria***

From having been a strummed, popular instrument with only three strings, the seventeenth and eighteenth-century *bandurria* came to be understood by Spaniards as a small, high-pitched, popular instrument, strung with courses of double strings and plucked with a plectrum.<sup>120</sup> During the Baroque the instrument had an assigned place in the Spanish musical life as a characteristic instrument in competition with the *cítola*, whose use declined.<sup>121</sup> Methods were written for the instrument, including Minguet and Yrol's 1754: "General Rules and Guidelines for Playing the *Bandurria*, With a Variety of *Sones*, *Danzas* and Other Similar Things, Demonstrated and Figured with Fine Plate/Sheet Engraving, in Musical Notation and Tablature, So That Any Amateur Can Learn Easily and Without a Teacher".<sup>122</sup> This work presents the following tuning for the five-course *bandurria*:<sup>123</sup>



**Figure 7** Five-course *bandurria* tuning.

### **1.1.2 The Nineteenth Century**

The nineteenth century is particularly significant to this thesis because, according to the currently accepted thinking, this was the period during which the *rondalla*, as an ensemble,

<sup>120</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 60-61. According to Rey, in the sixteenth century *bandurrias* typically had four courses but later came to have five.

<sup>121</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 64.

<sup>122</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 63. The original, Spanish title is: "Reglas y advertencias generales para tañer la bandurria, con variedad de sones, danzas y otras cosas semejantes, demostradas y figuradas en diferentes láminas finas, por música y cifra, para que cualquier aficionado la pueda aprender con mucha facilidad y sin maestro."

<sup>123</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 61.

arrived in the Philippines. By comparing what is known about the Spanish instruments at this time with those of the Philippine *rondalla*, the unique characteristics of Filipino *rondalla* instruments will become clear.

### 1. *Bandurria*

In the nineteenth century the *bandurria* retained its pear-shape and had a sixth string or course added “definitively”. The use of metal strings also became standardized.<sup>124</sup> A catalogue from the Madrid Conservatorium describes 12 strings; six of gut and six of wound metal, 12 frets, the importance of the *tremolo* technique,<sup>125</sup> and the use of a plectrum made of shell, ebony or mother of pearl. At this time its tuning was as follows:<sup>126</sup>



**Figure 8** Nineteenth-century *bandurria* tuning.

An alternative tuning in *sol* or G was suggested by López towards the end of the nineteenth century but did not become widespread in Spain.<sup>127</sup> Another example of a Spanish *bandurria* with the same tuning as the present day Philippine *bandurria* (with the exception of the

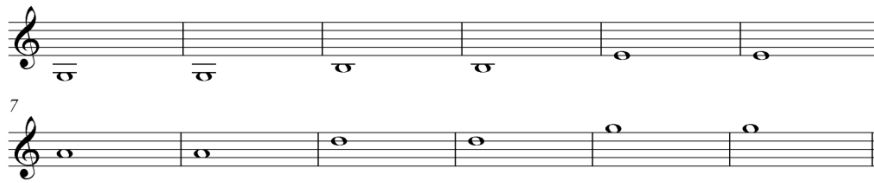
<sup>124</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73.

<sup>125</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 125–26. Interestingly, Navarro disagrees with the use of the term “*tremolo*” to refer to “the most characteristic articulation” of Spanish, plectrum instruments. Navarro prefers the term “*batido*” instead of tremolo, but points out that “*redouble*” is also used. His objection is based on a wish to avoid confusion with the terms used on bowed-string instruments. Navarro points out that tremolo is used on plucked-string instruments to create the illusion of a sustained sound, which if rendered by a bowed instrument, would require no extra marking in the score, as this is the normal mode of play for such instruments. On the other hand, if bowed instruments play “tremolo” then a semi-detached, rapid repetition of one pitch is produced. Navarro also points out the tremolo can be achieved more easily with courses of double strings than on single strings.

<sup>126</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73–75.

<sup>127</sup> Llopis, *La Rondalla Española*, 26.

lowest course raised a semitone which, in any case, is only used infrequently) is an instrument made by Manuel Betrán and tuned as follows:



**Figure 9** Tuning of *bandurria* by Manuel Betrán.

It has also been suggested that, with the change to metal strings, and consequent higher string tension, which led the strings to being housed in a *cordal* [metal bracket attached to the base of the instrument's body], some players began to tune a tone lower to avoid a harsh sonority.<sup>128</sup>



**Figure 10** *Cordal* or string bracket of a Philippine *octavina*.

As will be seen, instruments related to the Spanish *bandurria* in Latin America and the Philippines are frequently tuned a tone lower than they are in Spain. It is not clear, however, whether the latter were influenced by the alternative, Spanish tuning or vice-versa.

## 2. *Laúd*/ “*Nuevo Laúd*”

Not directly related to the early *ud* or *laúd*, this instrument appeared around 1880, as part of a move towards developing orchestras of Spanish, plectrum instruments. It was very similar to the *bandurria*, with the same relative tuning, steel and wound strings attached to its base and

<sup>128</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 76.

a movable bridge. At the time the *nuevo laúd* was developed, the Baroque *laúd* had been abandoned in favour of the *vihuela*, so the term *laúd* remained “*en el aire*” [up in the air]. The shape of the *nuevo laúd* (at the present time referred to as just *laúd*), a hybrid of the *bandurria* and *cítola*, was reminiscent of the early *laúd* so the older term was applied to the newly developed instrument together with the prefix “*nuevo*”.<sup>129</sup>

Navarro gives two possible tunings for the *nuevo laúd*. The first is a fourth lower than the *bandurria* as described by Campo y Castro, but the second is an octave lower than the *bandurria*. According to Navarro, it is possible that the latter tuning was used when the *nuevo laúd* was integrated into Spanish, plucked-string orchestras.<sup>130</sup> This is most interesting because, as will be seen, the Philippine *laud* is also tuned an octave lower than the Philippine *bandurria*.

### 3. *Octavilla*

Shaped like a small guitar, but with the same stringing and relative tuning (at a fourth lower), as the *bandurria*, the *octavilla* was also created in an attempt to form a family of Spanish, plectrum instruments. It coexisted with the *nuevo laúd* along with the *bandolín* and *cítara*, but their use eventually decreased in favour of the *laúd*.<sup>131</sup> As will be seen in a later section, in the Philippines, the use of the *octavilla* (coming to be called *octavina*) continued alongside the *laúd* resulting in richer timbral variety the Philippine ensemble.

### 4. *Cítara*

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<sup>129</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 79. Navarro is of the opinion that pejorative attitudes toward the *bandurria*, and its folkloric connections, amongst educated, Spanish musicians, had led them to exaggerate the idea of a connection between the *nuevo laúd* or *laúd*, with the earlier *laúd* [lute].

<sup>130</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 80.

<sup>131</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73.

Similar in general to the *bandurria* but with a longer neck, the *cítara* performed the same function as the *octavilla* and “*nuevo laúd*” in Spanish plucked-string groups. This instrument had courses of triple strings. According to Navarro, one of the forms of tuning which took root in Alicante and Valencia was as follows:

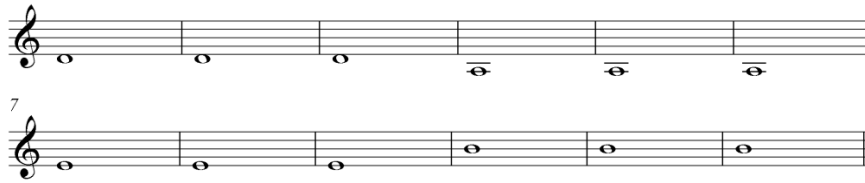


Figure 11 *Cítara* tuning.

## 5. *Bandolín*

This instrument was similar to a *bandurria* but with a rounder shaped body and a neck closer to that of a guitar.<sup>132</sup>

## 6. *Guitarra* [guitar]

The transition from five-course instrument to the use of six single strings took place at the end of the eighteenth century,<sup>133</sup> while in the nineteenth century, the use of six strings spread through Europe and the Americas.<sup>134</sup> Other changes included:

- The replacement of wooden pegs with machine heads
- The replacement of gut frets with fixed ivory, ebony and then metal ones
- The replacement of carved, lattice-like roses with open sound holes
- A higher position of bridge and a saddle and pins introduced to fasten the strings

<sup>132</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 78-79.

<sup>133</sup> Harvey Turnbull, "The Early Six-String Guitar," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: Macmillan, 1984), Vol 2, 99.

<sup>134</sup> Alexander Bellow, *The Illustrated History of the Guitar*, (New York: Belwin Mills, 1970) 157.

- The standardization of a flat back
- The positioning of the 12th fret at the junction of body and neck made possible by new instrument proportions
- The disappearance, in general, of lavish decoration
- The introduction of fan strutting<sup>135</sup>

The work of Spanish luthier Antonio Torres Jurado (1817–1892), who perfected the use of fan-bracing and standardized the string length to sixty-five centimetres, led directly to the guitars current, basic form.<sup>136</sup> Although Spain also has a sophisticated, solo, plucked-string tradition represented by such masters as Sor, Aguado and Tarrega,<sup>137</sup> their approach is quite different from that used by plectrum players in ensembles, where guitars participate in a basic, accompanimental role. It does illustrate, however, the high level to which performance on plucked-string instruments developed in Spain generally.

### 1.1.3 The Twentieth Century

Despite being of less direct relevance to the current study, the development of Spanish *rondalla* instruments, after the period of Spain's colonial involvement in the Philippines, is of great interest. In twentieth-century Spain, the activity of traditional folkloric *rondallas*, as well as student ensembles called *estudiantinas*, continued. Orchestras and chamber groups of Spanish, plucked-string instruments, which aspired to the performance of serious, Western, classical music, also arose. These orchestras were made up basically of *bandurrias*, *laúdes* and guitars.<sup>138</sup> But an expanded family of “*laúdes españoles*” (essentially *bandurrias* and

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<sup>135</sup> Turnbull, "The Early Six-String Guitar," 99.

<sup>136</sup> Bellow, *The Illustrated History of the Guitar*, 181.

<sup>137</sup> Livermore, *A Short History of Spanish Music*, 128-29.

<sup>138</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73.

*neuvo-laúds* or *laúdes*) of different sizes and in different ranges was also developed. These included the following:

1. *Laúd sopranino or bandurrín*<sup>139</sup>
2. *Laúd soprano (bandurria)*<sup>140</sup>
3. *Laúd contralto or laudín/laudino* (an octave lower than the *laúd sopranino*<sup>141</sup> and related to the *octavilla*)<sup>142</sup>
4. *Laúd tenor* (an octave lower than the *laúd soprano* or *bandurria*)<sup>143</sup>
5. *Laúd baritone* (an octave lower than the *laúd contralto*)
6. *Laúd bajo or contralaúd/laudón/gran laúd* (two octaves below the *bandurria*<sup>144</sup>)

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<sup>139</sup> Llopis, *La Rondalla Española*, 23. This instrument plays the “highest passages of a score” and is normally used as a second instrument by the principal *bandurria* player. According to Llopis, there is no available data on this instrument’s early use such that “we can affirm that we are dealing with an instrument of recent apparition”. Neither is the inventor of the instrument known. As pointed out earlier, however, the construction of plucked-string instruments of various sizes has taken place since the Moorish period. In light of this, the need to credit a small sized *bandurria* with an “inventor” seems curious. Nevertheless, given such a situation, it could be suggested that as a result of the back flow of musical influence, this instrument was invented first by the Filipinos and then brought to Spain.

<sup>140</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 111. Some performers sought to emancipate the *bandurria* from folklore, referring to it as “*soprano laúd*”, perhaps hoping to garner more prestige for the instrument from serious musicians. Manuel Grandio always considered the *bandurria* as the “*laúd tiple*” [*soprano laúd*] while the eminent teacher Félix de Santos y Sebastián called the *bandurria* the “*mandolina española*”. The use of these alternative terms is debated, however, and neither Llopis nor Navarro are in favour of renaming the *bandurria*. Navarro (pages 111-112) writes that the sound holes of *bandurrias* exhibit variation. They are sometimes round, oval or take the form of f-holes. Those with round or oval sound holes are more often constructed in Madrid and Andalucía while those with “*eses*” or f-holes are more often made in the Levante (East Mediterranean). Calvete *bandurrias* have a pear-shaped body that joins the neck more gradually than earlier *bandurria* models and allows the player easier access to the higher registers with the left hand. It is named after the man who co-created it with José Ramírez. Navarro describes a “Calvete” model *bandurria* with an oval sound hole and a lengthening of the fingerboard in the higher register by means of a *patilla* [extended fingerboard side-piece].

<sup>141</sup> Llopis, *La Rondalla Española*, 28.

<sup>142</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 112.

<sup>143</sup> This is older, typical Spanish *laúd* on which the other Spanish variants were based. Llopis writes that it is widely available in contemporary Spain at reasonable prices, and along with the *bandurria*, “indispensable” in all kinds of Spanish, plucked-string instrumental groups. It has been incorporated into scores such as *Nana* by Falla, *El cant dels ocell*, popular and *Saradana* from the opera *Garín* by Breton.

<sup>144</sup> Llopis, *La Rondalla Española*, 29-33. Llopis expresses concern over the use of the term *archilaúd* [arch lute] to refer to the *laúd baritone*, which he considers “false and capricious”. This researcher, however, distinguishes between the scholastic need for perspicuity and a personal belief in the human faculty of linguistic creativity and the right of human beings to refer freely to their instruments in any way they choose, even, as



In addition to the standard, Spanish guitar,<sup>145</sup> or variants or the guitar,<sup>146</sup> these groups also use the bass guitar, the mandolin<sup>147</sup> and a variety of other auxiliary instruments. *La guitarra bajo* [the bass guitar], rather than the *bass laúd*, tends to be used in groups of contemporary Spanish plectrum instruments. Turnbull wrote that “Spain has the *bajo de uñas*, a very large, short-necked guitar with eight strings”,<sup>148</sup> although in folkloric, Spanish *rondallas* today it is “rare to see one”.<sup>149</sup> It is also known by the names “*guitarra Baja*”, “*guitarrón*” and also “*contrabajo*”. Llopis provides an historical precedent to the bass guitar, claiming that “there is data that allows us to affirm that this *guitarrón* appeared during the seventeenth century. At first it had strings mounted outside the neck in the manner of the theorbos and other arch

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occurred in the case of one Australian *rondalla* where instruments were named “French Fry and “Little Lulu”. This *laúd* is the least widely diffused and now in total disuse.

<sup>145</sup> Llopis, *La Rondalla Española*, 43. Although the tendency toward creating a family or homogenous family of instruments including: *Guitarrillo*, *guitarró*, *guitarra requinto*, *guitarra tenor*, *guitarra normal*, has been listed by Emilio Pujol in his “*Escuela razonada de la guitarra*”, in present day Spanish *pulso y púa* groups, only the standard modern six string guitar, bass guitar and sometimes *guitarra requinto*, a smaller guitar tuned a minor third higher than the standard instrument, are used.

<sup>146</sup> Llopis, *La Rondalla Española*, 51-52. Llopis again stresses the variety of names given to guitars, depending on the village or region, used to refer to the instruments. He gives as examples the Aragonese *guitarrico* or *guitarrillo* which, together with the *guitarró* are very much used in Valencia. There are two versions of the “*guitarró*”. These are the *femella* [female] and the *mascle* [male], the latter being longer than the first. Throughout the Levante [south or south-east coast of Spain] this Aragonese guitar is called “*guitarronet*”. According to Llopis, a blanket term for such instruments, applied indiscriminately is *tiple*. He also mentions the small, Canary Island guitar called *timple* but expresses concern for the reliability of their intonation. The Canary Islands instruments are interesting because these islands were en-route during the early journeys from Spain to the New World, and thus related to that route of musical diffusion. Although guitars in Latin America will be mentioned later on, the idea of a backflow of influence is highlighted here by the case of the *charango*. Llopis states: “The *charango* is, perhaps, the best known [Latin American plucked-string instrument], and enjoyed an enormous popularity including in Spain where it has been accepted with much affection.” He points to the instrument’s descent from the *vihuela de mano* but cautions: “One has to take into account that all the instruments derived from the guitar are a product of the diverse transformations that this instrument has undergone in that part of the world over the centuries”.

<sup>147</sup> Llopis, *La Rondalla Española*, 35. Of Italian origin, this instrument has become “rooted in Spain in such a way that it needs to be considered when forming a *rondalla clásica*”. The *mandolin española* [Spanish mandolin] has a flat rather than convex back and has four courses of double strings tuned in fifths like the present-day violin.

<sup>148</sup> Harvey Turnbull, “The Diffusion of Folk Guitars,” *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: Macmillan, 1984), Vol 2, 105.

<sup>149</sup> C. Vivar, personal interview, Valladolid Spain, 16 May 2011.

lutes”. He also writes that the eighteenth-century composer Granata wrote pieces which had parts for a bass. After this, however, according to Llopis, the bass guitar bass fell into disuse and was forgotten. The four-string bass guitar tuned like a standard, Western bass is fundamental to the *rondalla clásica* or *orchestra de pulso y púa*.<sup>150</sup> Auxiliary instruments such as the *tambor* [drum],<sup>151</sup> snare drum, cymbals, tambourine, castanets and triangle combine well with the *rondalla* as do those percussion instruments that are capable of playing melodies such as the xylophone, vibraphone, bells, lyre, etc.. Likewise the recorder family, the *melódica* [a small hand-held, breath powered, portable organ], and small, portable, battery-driven electronic keyboards can be used.<sup>152</sup>

Although, as will be explained, *rondalla* instruments in the Philippines have increased the number of strings per course, with triple-string courses considered standard on the higher strings, in Spain, during the early part of the twentieth century, a movement in the opposite direction has been initiated by certain prominent players such as Félix de Santos. Single strings were seen to offer advantages such as more accurate and durable tuning and “a more serious timbre”. The traditional stringing of courses of double strings, despite offering greater sonority, has been accused of resulting in unstable tuning, a *populachero* [vulgar, common or rabble rousing] timbre, and causing an overly high string-tension which is difficult to play, and even results in structural damage to the instruments. Llopis blames poor intonation

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<sup>150</sup> Llopis, *La Rondalla Española*, 48-49. Although they have similar musical roles, Llopis considers the Spanish *guitarra bajo* [bass guitar] to be significantly different from the Mexican *guitarrón* played by *Mariachis*, with respect to components such as the instrument’s body, peg-head and neck. According to Llopis, the current approach to notation for the bass in Spain in these kinds of groups is to write the parts in the treble clef so that, when required, guitarists who are unfamiliar with the bass clef might be able to pick up the bass without difficulty. This is made possible by the fact that the bottom four strings of the bass has the same pitches, although an octave lower, as the guitar.

<sup>151</sup> Here Llopis appears to refer to drums in general, and a reference to a specific type of drum in English has not been identified.

<sup>152</sup> Llopis, *La Rondalla Española*, 53-54.

directly on the courses of double strings.<sup>153</sup> Double string courses, however, continue to be used on most members of the Spanish, plectrum instrument family. For further information on twentieth-century developments the author refers interested readers to Llopis' *La Rondalla Española* [The Spanish *Rondalla*]. Like the work of Rey and Navarro, however, this book is currently only available in the Spanish language.

Up to this point, the term *rondalla* has been used to refer very generally to Spanish, plucked-string ensembles whose primarily melodic instrument is the *bandurria*. The instrumental components of such groups having been introduced, the groups themselves, and the term *rondalla*, can now be examined in more detail. Prior to this, however, the following section considers the general contexts in which plucked-string instruments have been used in Spain.

## 1.2 Performance Contexts for Plucked-String Instruments in Spain

Throughout their history, the instruments of the Spanish *rondalla* have been found in the hands of courtly musicians, students and wandering beggars. Portable, and heard “equally well in and out of doors”, they transcended the boundaries of class, belonging to both the common folk and to noblemen.<sup>154</sup> During this researcher's visit to Valladolid in May 2011, the sound of the *bandurria* was present within the rich variety of festival performances in the Plaza Mayor, accompanying children's folk dance, and in duo with a guitar, and amplified and incorporated into contemporary band which also included a *dulzaina*.<sup>155</sup> Traditional performance contexts, frequently as an accompaniment to song or dance, include courtly, festive, theatrical, and amatory or petitionary “musical wandering”. Used primarily in secular music, the religious connection to Spanish, plucked-string instruments will also be touched

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<sup>153</sup> Llopis, *La Rondalla Española*, 54-56.

<sup>154</sup> Livermore, *A Short History of Spanish Music*, 62.

<sup>155</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13 May 2011.

on here.<sup>156</sup> The important courtly and amatory roles will also be dealt with in the subsequent sections on the Spanish *rondalla* as will the contribution of contemporary, Spanish *rondallas* to facilitating the healthy, social participation of *jubilados* [retirees or pensioners].

### **Festive and Theatrical**

From as early as the tenth century, when the *cítara* was played by *juglares* at wedding festivities and to accompany “lascivious ditties”,<sup>157</sup> to the use of guitars and harps as preferred, seventeenth-century continuo instruments,<sup>158</sup> and *bandurrias* and guitars in theatre orchestras of *tonadillas*<sup>159</sup> and *zarzuelas*, plucked-string instruments<sup>160</sup> have performed an important role accompanying song and dance and providing background music.<sup>161</sup> The *zarzuela*,<sup>162</sup> an outgrowth of the *tonadilla*, not only used *rondalla* instruments,<sup>163</sup> but also became a vehicle for the wide diffusion of Spanish music and instruments to Latin America and the Philippines. Certain composers often included a *rondalla* piece within a *zarzuela* as occurs with *A La Orilla del Ebro* from the *zarzuela* in two acts *El Postillón de la Rioja* by

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<sup>156</sup> *Romerías* or religious pilgrimages are also touched on in the section on musical wandering.

<sup>157</sup> Livermore, *A Short History of Spanish Music*, 13.

<sup>158</sup> Louise Stein, “Spain, I, 3,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 24, 119.

<sup>159</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y “Laúdes Españoles”*, 58-59. The Spanish, theatrical tradition of *tonadilla* began to develop an independent tradition from about 1751. The *vandolín* or *bandolín* were used in several of Laserna’s *tonadillas escénicas* in the last decade of the eighteenth century. When used in theatre, the *bandurria* is a potent symbol of Spain, just as *vandolín* or mandolin represents things Italian.

<sup>160</sup> Stein, “Spain, I, 3,” 123. Stein writes that the small theatre orchestras used elsewhere in Europe “joined together with and ultimately replaced the traditional large continuo band of harps, guitars and viols”.

<sup>161</sup> Livermore, *A Short History of Spanish Music*, 95. In 1608 at least twelve licensed theatrical companies were performing in Spain.

<sup>162</sup> The word *zarzuela* refers to *zarzas* [bramble bushes] which grew near the royal residence that was first used as a hunting-lodge.

<sup>163</sup> Livermore, *A Short History of Spanish Music*, 129.

Cristóbal Ourdrid of Badajoz, and *Augustina de Aragón* by Justo Blasco.<sup>164</sup> Cervantes provides an insight into the activities of plucked-string instrumentalists in his *El Rufiano Viudo*. In one scene a jolly barber brings the musicians, assembled in his shop, their guitars and they begin to improvise the romance, *gallarda*, *mudanza* and *canario*.<sup>165</sup> From these examples it can be seen that plucked-string instruments were employed frequently, and had a natural place in Spanish, theatrical ensembles. The large number of dance tunes and *pasacalles* published in books of music for the *guitarra* in the seventeenth century<sup>166</sup> also reflect the important dance accompaniment role of plucked-string instruments at that time.<sup>167</sup>

Sometimes, a reduced ensemble of two guitars and a single double bass accompanied the *zarzuela*. The presence of the bass in these smaller ensembles, unlike in the folkloric, Spanish *rondallas*, where, as will be seen, a bass is rarely included, is interesting to note, and makes this ensemble a possible proto-type for the later, Philippine *rondalla*. This addresses the question which will arise later as to whether the Philippine *rondalla* experienced a gradual development, influenced by a cultural flow through Latin America, or if the idea of a late-nineteenth century arrival of the *rondalla* directly from Spain is more important.

### **A Roving, Roaming and Wandering Ensemble**

The essential portability of instruments such as the *bandurria* and guitar makes them highly suitable for musical wandering. During certain periods of Moorish rule in Spain, outdoor, wandering musical performances may have been necessitated by the lack of suitable

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<sup>164</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 82.

<sup>165</sup> Livermore, *A Short History of Spanish Music*, 88.

<sup>166</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 64.

<sup>167</sup> Miles and Chuse, "Spain," 593.

performance spaces,<sup>168</sup> forcing the musicians to play out in the streets in a manner similar to the roaming serenade.<sup>169</sup>

Although the idea of roaming is emphasized when viewing the *rondalla* historically, contemporary *rondallas clásicas* and similar *rondallas* in the present day Philippines are usually seated and stationary when they perform. During nocturnal serenading beneath balconies, or moving door to door to collect alms, performers may actually be relatively stationary while playing at one location. The word ‘relatively’ is used here because theatrical or dance movements may also be part of a performance, even when a group is positioned at a specific location. This is not to suggest, however, that they may not also play, sing or dance while they relocate to the next performance station or venue. This researcher has the experience of performing house to house Christmas carols with members of the Filipino community in Christchurch, New Zealand 2008. During these rounds, the performers were transported in a mini-van and did not perform at all while wandering bodily. Felino Molina in Darwin also reported that at one time his *rondalla* did Christmas carolling in an attempt to raise funds for their group. Musical wandering in Spain takes the following forms:

- *Serenata* [serenade]<sup>170</sup>

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<sup>168</sup> Livermore, *A Short History of Spanish Music*, 24. At the time of the Moorish occupation, musicians had a lowly status and were “considered immoral and dishonest, fit only to be placed among slaves and infamous creatures”.

<sup>169</sup> J Ribera, *Music in Ancient Arabia and Spain*, (Read Books, 2007) 97. At these times the renting of any house for the performance of music was forbidden. Such a situation may have encouraged the outdoor performance and musical wandering.

<sup>170</sup> Michael Talbot, "The Serenata in Eighteenth-Century Venice," *Royal Musical Association Research Chronicle*.18 (1982): 1. It is commonly thought that that in Italian, *serenata*, the prototype of which is the lover's serenade, performed beneath a balcony or window, is associated etymologically with *sera* [evening]. Talbot, however explains that “the true derivation of *serenata* is from *sereno* (Latin *serenus*), which as an adjective means ‘calm’ or ‘clear’, but as a noun commonly has the more specific sense of ‘a clear sky at night’.” Although it came to take on the meaning of a piece of music performed at night in the open air, in its original sense, it refers not to a specific or characteristic, musical structure, but rather to the function, context or circumstances of performance.

- Petitionary songs for the collection of alms
- *Romeria* [religious pilgrimage]
- Processions

### Serenades

Serenades are offered to marriageable young ladies, authorities, as well as to close friends and relatives. Throughout the east coast of Spain, serenades on Saturdays throughout the month of May are characteristic, with bouquets of flowers offered to the girls.<sup>171</sup> An example of a courting song appears in the 1877 collection *Alegrías y Tristezas de Murcia* by Julian Calvo. The *malagueñas* presented is described as being sung unaccompanied as kind of reprise by street cleaners, who the previous sight had sung them while courting, accompanied by guitars and *bandurrias*.<sup>172</sup>

### Petitionary Songs for the Collection of Alms

Ambulatory, mobile busking, occurs when blind fiddlers go from village to village with a boy who sings and collects money in a cap,<sup>173</sup> or the *cofradías* [brotherhoods] of Murcia who go about the neighbouring communities collecting alms for the *culto* [Catholic group dedicated to the veneration of saints].<sup>174</sup> At Christmas time, *aguinaldos* are sung door to door by children who perform in the hope of receiving a gift for their efforts.<sup>175</sup> In Murcia, *aguinaldos*

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<sup>171</sup> Llopis, *La Rondalla Española*, 9. In the region of El Maestrazgo, in Castellón, it is customary to offer wandering serenades to all single women, no matter what their age, including those recently born.

<sup>172</sup> Livermore, *A Short History of Spanish Music*, 142. Another *malagueña* example is a courting song from Huerta accompanied by guitarras, guitarriquios, tipples, *bandurrias* and violins.

<sup>173</sup> Livermore, *A Short History of Spanish Music*, 159.

<sup>174</sup> Livermore, *A Short History of Spanish Music*, 142.

<sup>175</sup> Sílvia Martínez García, "Spain, Ii, 2 (Iv)," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2 ed. (Macmillan, 2001), Vol 24, 141.

are accompanied by blind musicians playing *rondalla* instruments such as guitars, *bandurrias* or *timples*, *sonajas* and tambourine.<sup>176</sup>

### ***Romerias***

*Romerias* or religious pilgrimages are a custom that may have passed from Moorish to Christian communities whose pilgrims sing as they make their way to a sacred place,<sup>177</sup> an example of which is the feast of St. Satunius which is still celebrated today.<sup>178</sup> *Romerias* have been depicted in scenes by both Lorca and Goya.<sup>179</sup>

### **Processions**

A procession can also be seen as a kind of “purposeful wandering”. An example is the celebration of Saint Luke’s feast with a procession singing the *Te Deum*.<sup>180</sup>

### **The Religious Connection to Spanish, Plucked-string Instruments**

While certain songs and dances may be indirectly connected to sacred ritual, as an adjunct to wedding ceremonies, or in the celebratory portion of *fiestas*, aside from the *rondalla*’s connection with *rondas* as part of *romeria*, Spanish, plucked-string instruments have a fundamentally secular role. During the seventeenth century, the *villancico*, a highly popular form which supported songs in a variety of regional dialects and quoted from theatrical songs

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<sup>176</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 82.

<sup>177</sup> Livermore, *A Short History of Spanish Music*, 31.

<sup>178</sup> Livermore, *A Short History of Spanish Music*, 22–23.

<sup>179</sup> In the third act of Federico Garcia-Lorca’s “Yerma” the childless Yerma participates in a *romeria* in the hope of becoming pregnant. The painter Francisco de Goya depicted a *romería* in his painting *La romería de San Isidro*.

<sup>180</sup> Livermore, *A Short History of Spanish Music*, 52. Livermore describes a kind of sequential procession of the *Te Deum* on royal occasions when “the organs played one verse, the people singing the next; when the instruments played the procession walked but when the people sang, all stood still.”



and dances, was accepted in Spanish churches.<sup>181</sup> Although it may have seemed natural to the early Spaniards to situate their physically-mediated, musical activity in a sacred space,<sup>182</sup> profane songs and dances within the churches were prohibited at the Third Council of Toledo, 589 A.D. The introduction of “dances and unholy songs” into the festivities for saints’ days was evidently prevalent enough to invite censure. Only the organ was authorized by Philippe II as appropriate for use in the monastery chapel. The authorisation of the organ, alone, can be seen as a deliberate attempt to suppress the worldly exuberance of instrumental ensembles of the time. The lively sounds of the *rondalla*, and their connection to social dancing and amorous adventure would number them among those liturgically inappropriate sounds. Participation in courtship activity and secular, celebratory, mixed-gender dancing, however, was more likely to have been prompted by soldiers, sailors and conquistadores than by priests. Nevertheless, it is important to recognize that the spread of Catholicism was one of the primary justifications for Hispanic expansion, and the religious did a great deal to acculturate the fundamentals of European music systems in the inhabitants they encountered in Latin-America and in the Philippines. They were also some of the most active chroniclers of historical events. In the absence of documentary evidence concerning early folk music practice, it is natural that music historians should focus their attention on what is practically obtainable i.e., records left by the church.<sup>183</sup>

It should also be noted that one of the most celebrated guitar teachers to have lived in Spain was the Cistercian monk Padre Basilio (born Miguel Garcia). This monk stimulated Charles

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<sup>181</sup> Stein, "Spain, I, 3," 119.

<sup>182</sup> Donald Jay Grout, *A History of Western Music*, 3 ed., (London Toronto Melbourne: Dent, 1980) 105. Grout talks about the interplay between folk and sacred music from the earliest times in relation to the motet: “The admixture of sacred and secular elements...however incongruous or even irreverent it may appear to us, must be understood from the medieval point of view, which recognized no such gulf between those two realms as exists in modern thought”.

<sup>183</sup> Chase, *The Music of Spain*, 19.

IV's interest in the guitar and was the guitar teacher to Charles' consort María Luis of Parma, in Aragon, the home of the *rondalla aragonesa*. Padre Basilio's guitar playing must have been quite remarkable since the composer Boccherini refers to him in the title of his composition *El Fandango que tocaba la Guitarra del Padre Basilio* [The *Fandango* Which Was Played by Father Basilio's Guitar].<sup>184</sup>

### 1.3 Defining Types of Spanish *Rondalla*

Despite being a “widespread and important ensemble”<sup>185</sup> in Spain, unlike the separate instruments which comprise it,<sup>186</sup> the *rondalla* itself has been the subject of very little academic writing.<sup>187</sup> The *Diccionario de la Música Hispanola e Hispanoamericana* [Dictionary of Spanish and Latin American Music] describes the *rondalla* as an “Instrumental or vocal group popular in Spain and in various Latin American Countries” [*Agrupación instrumental o vocal-instrumental popular en España y en varios países de Hispanoamérica*],<sup>188</sup> and offers the following information on the Spanish *rondalla*:

A group which is especially popular in Aragón, Navarra, Valencia, Murcia, Andalucía, Castilla-La Mancha,<sup>189</sup> Baleares and the Canary Islands.

According to Pedrell, the *ronda de los mozos* [young men's *ronda*] and the music sung at the doorways and windows of young ladies were also given this

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<sup>184</sup> Livermore, *A Short History of Spanish Music*, 122-23.

<sup>185</sup> Miles and Chuse, "Spain," 593.

<sup>186</sup> Llopis, *La Rondalla Española*, 7.

<sup>187</sup> E. Càmara: Conversation with the researcher, Valladolid, May 16, 2011.

<sup>188</sup> Gemma Salas Villar, *Diccionario de la Musica Espanola e Hispanoamericana*, Vol 9, 408. (Translation by the author)

<sup>189</sup> Arcadio de Larea Palacín, Martin Cunningham and Ramón Pelinski, "Spain, Ii, 4," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2 ed. (Macmillan, 2001), Vol 24, 147. An example of this kind of regional *rondalla* is that which accompanies the *bolero manchego* in the Castilian region of La Mancha.

name.<sup>190</sup> Rey and Navarro indicate that the term is used as much to refer to purely instrumental groups as it is to refer to the instrumental part of several folkloric groups.<sup>191</sup> They emphasize that the genuine *rondalla* corresponds to the latter, if one takes into consideration the origin of the term, which alludes to the *ronda* which is customarily held in many Spanish towns during the celebration of popular festivals such as those in May. It is made up basically of *bandurrias*, *laúdes*, guitars, tambourines and castanets, but also instruments belonging to the different areas where the ensemble exists, for example, violins, *guitarrones*, or other percussion instruments. The *rondalla* is found to be strongly linked to the accompaniment of the *jota* and other traditional genres. It is heard in a great variety of popular, public or private festivities. The *tuna* or *estudiantina universitaria* is a formation very similar to the *rondalla*.<sup>192</sup>

Dictionary definitions do not always provide full and accurate musical information about the *rondalla*. The *Diccionario Enciclopédico "Sopena"* [Sopena Dictionary Encyclopaedia], for example, mentions only *bandurrias* and guitars but not *laúdes* or any other instruments.<sup>193</sup> In addition, the various terms currently used in Spain to refer to these kinds of ensembles tend to "induce confusion".<sup>194</sup> It is helpful, however, to consider the word *rondalla* as an umbrella term which embraces several kinds of closely related,<sup>195</sup> plucked-string ensembles. Llopis divides these groups into the following three main types:

- *Rondalla Típica o Folklórica* [Typical or Folkloric *Rondalla*]

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<sup>190</sup> F Pedrell, "Diccionario Técnico De La Música," (Barcelona: Isidro Torres Oriol, 1894).

<sup>191</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*.

<sup>192</sup> Villar, 408. (Translation by the author)

<sup>193</sup> Llopis, *La Rondalla Española*, 9.

<sup>194</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 118.

<sup>195</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13–15 May 2011. As pointed out in the entry by Villar, which drew heavily on Rey and Navarro, *rondallas* are very similar to *estudiantinas*. Also, as was evident to this researcher in Valladolid in 2011, they are closely related to contemporary Spanish *orquestas de pulso y púa*.

- *Estudiantina o Tuna* [Student Ensemble or *Tuna*]
- *Rondalla Clásica ú Orquesta Laudística* [Classical *Rondalla* or *Laúdes* Orchestra]

The researcher also noticed a fluidity of movement between these types of ensemble by certain instrumentalists as well as areas of crossover in terms of shared repertoire and common performance functions. The characteristics of these three types of ensemble will now be explained.

### 1.3.1 Typical or Folkloric *Rondallas*

“In Spain, a country extremely rich in folklore, each region and each village proudly shows off their most representative themes, preferably, making use of the *rondalla*.”<sup>196</sup>

Typical or folkloric *rondallas* are those made up “exclusively of *bandurrias*, *laúdes* and guitars with rhythmic complement of: castanets, tambourines, bells etc.”. The most representative of this type are the *rondallas aragonesas*, which are “world renowned ambassadors of a repertoire rich in popular styles: *jota*, *seguidilla* and *fandango*”.<sup>197</sup>

Despite lacking the sponsorship offered to musical groups such as choirs, brass bands or string or string orchestras in Spain, folkloric *rondallas* have “proliferated everywhere” as private, amateur initiatives.<sup>198</sup> With a “sociological base” that remains linked to folklore,<sup>199</sup> the natural connection to folk dance,<sup>200</sup> and aural processes of transmission, whereby members typically learn their art as an inheritance from former generations, remain important.

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<sup>196</sup> Llopis, *La Rondalla Española*, 11. Translation by the author.

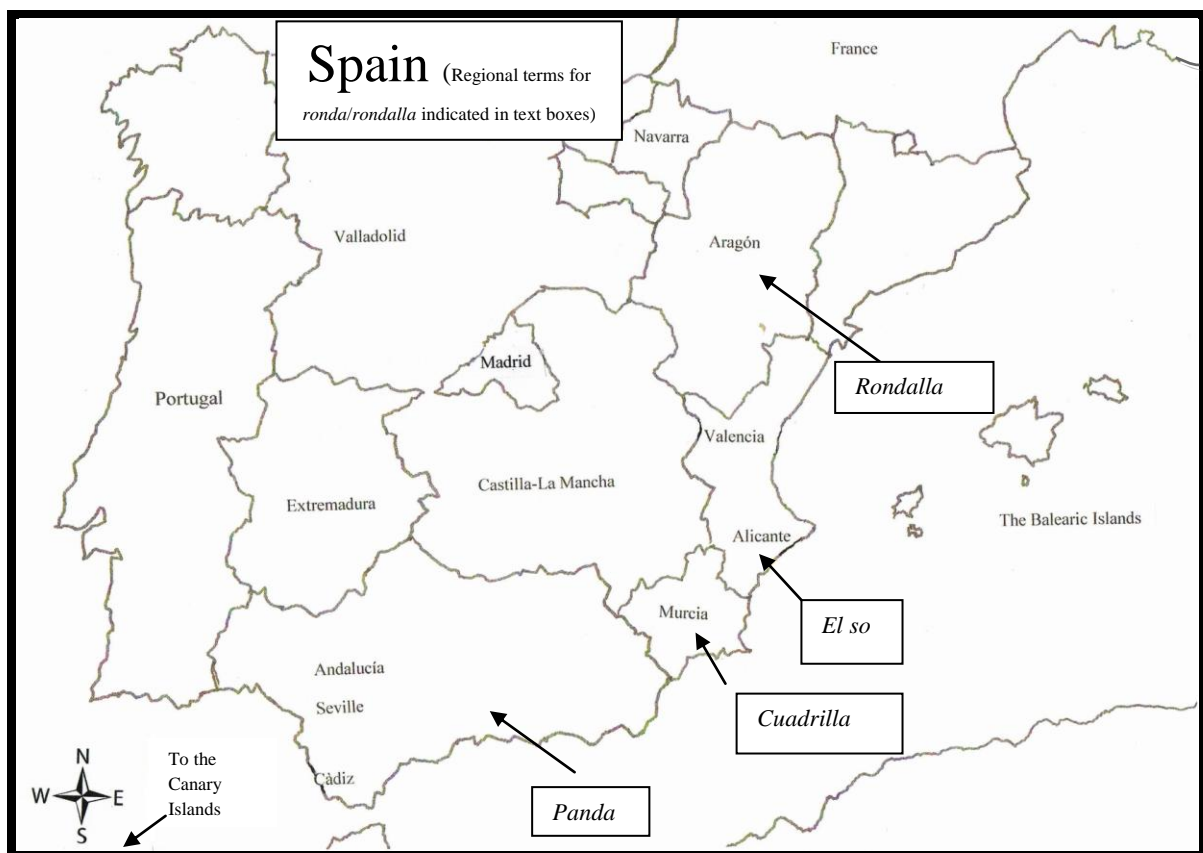
<sup>197</sup> Llopis, *La Rondalla Española*, 11.

<sup>198</sup> Llopis, *La Rondalla Española*, 10.

<sup>199</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 117.

<sup>200</sup> Llopis, *La Rondalla Española*, 11. Llopis believes that the *jotas* and *isas* of the Canary Islands stand out in this regard.

In published collections of music, dance forms, such as the *fandango* in Minguet's eighteenth-century *bandurria* treatise, appear prominently. In the nineteenth-century, Matías de Jorge Rubio described the *bandurria* in the "*órgano exclusivo*" [exclusive medium] of *jotas*, *seguidillas*, *boleros* etc..<sup>201</sup> In addition to traditional Spanish folk dances, dances of a European, courtly origin and those resulting in a back-flow from Spanish, colonial Latin America such as the *parranda*, *pasodoble*, *vals*, *bolero* and *mazurka*, are performed by *rondallas*.<sup>202</sup>



**Figure 12 Map of Spanish *rondalla* areas.**

<sup>201</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 117.

<sup>202</sup> Llopis, *La Rondalla Española*, 11. According to Llopis, however, the *pavana*, *rigodón*, *danzón*, *zarabanda* and *pericón*, all of which are of *recia raigambre pensinsular* [strong peninsular origin] are very much forgotten in the repertoire of folkloric *rondallas* in contemporary Spain.

At the present time, the largest number of Spanish, plucked-string instrument groups can be found in Valencia, Murcia, Aragón, Navarra and Andalucía as well as in Castilla-La Mancha and the Canary Islands.<sup>203</sup> Traditional, stringed instrument ensembles are found particularly in southern and eastern Spain. These ensembles were originally referred to as *rondas*, or by other region-specific terms, except in Aragon where they were called *rondallas*. Examples of various regional names include *el so* in southernmost Valencia around Alicante, *cuadrilla* in Murcia and *panda* in eastern Andalusia. Pitarch claims that the use of the Aragonese term *rondalla* only became widespread in Spain in the late nineteenth-century. It is now applied to groups previously referred to as *rondas* although, in many rural areas, the use of the earlier term persists.<sup>204</sup>

### **Aragon, Jotas and the *Rondalla Aragonesa***

The province of Aragon has become associated with the *rondalla aragonesa*,<sup>205</sup> which accompanies the region's representative, folkloric form, the *jota*.<sup>206</sup> Aragon was also the seat of the Christian re-conquest of Spain,<sup>207</sup> and subsequent, colonial expansion, which eventually carried the *rondalla* to the Philippines.<sup>208</sup> Prior to the Marriage of Ferdinand II of Aragon and Isabella of Castile in 1469, there was frequent exchange of musicians,

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<sup>203</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 117-18.

<sup>204</sup> Carles Pitarch, "Some References on Spanish Traditional Stringed Instrument Ensembles," (Unpublished manuscript 2010), 1-3.

<sup>205</sup> Stevenson and Gómez, "Spain, I: Art Music," 114.

<sup>206</sup> Miguel Manzano Alonso, "Jota I. Spain," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 2000), Vol 6, 605.

<sup>207</sup> While Aragon, Navarre, Castile and León are considered to be the seat of the re-conquest, the early laws and political organisation in the first stages of the re-conquest come from León. There is also an important connection between Cordoba and Castile which made it possible for Muslim musicians to be brought to this region much earlier. Eventually, this resulted in the bringing together of the Muslim, plucked chordophones and the Latin guitar in one ensemble.

<sup>208</sup> The capital of Spain was established in Madrid in 1561 by Philippe II. This date is two years after Philippe ordered Velasco to take measures for the permanent occupation of the Philippine islands in 1559.

instruments and manuscripts between the courts of Navarre, Aragon and Portugal. This musical exchange and communication pre-dates the form of political unification which is recognized to have been achieved in Spain in 1492.<sup>209</sup> In the fourteenth century, there was a strong French influence<sup>210</sup> and Aragon closely followed the musical practices of the papal court at Avignon.<sup>211</sup> Northern Spain was influenced by Castilian, Galician, Portuguese and *Morisco* music. Christian, courtly, musical patronage in Aragon prior to Ferdinand and Isabella was also provided by Alfonso the Magnanimous (1396–1458).<sup>212</sup>

### **Plucked-string Instrumentalists at Ferdinand and Isabella's Courts**

Plucked-stringed instruments were held in high favour at court of Isabella and Ferdinand, referred to as the “Catholic Kings” by Pope Alexander VI, and Isabella, who liked the *vihuela* very much, “kept three or four *vihuelists* about her.” Courtly instruments were not limited to the *vihuela* since courtly musicians were expected to be able to play with other instruments of the same instrument family. Hence a *vihuelist* would also be able to play the *laúd* or a related, plucked-string instrument.<sup>213</sup> Examples of the music composed by the musicians of Ferdinand and Isabella's courts are found in a song collection titled *Cancionero Musical de Palacio*

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<sup>209</sup> Livermore, *A Short History of Spanish Music*, 48.

<sup>210</sup> Livermore, *A Short History of Spanish Music*, 149. At this time there was a strong French influence in Aragon. John I of Aragon reigned from 1385 to 1396. A large number of the singers in his chapel were French, he had three French wives and Franco-Flemish musicians visited the kingdom during his reign. These contacts continued into the fifteenth-century. Specific examples of French musical influence are the *ballade* and the *virolai*.

<sup>211</sup> Livermore, *A Short History of Spanish Music*, 46.

<sup>212</sup> Livermore, *A Short History of Spanish Music*, 42, 50. Alfonso the Magnanimous also reigned as Alfonso V, King of Aragon from 1415 (and also as Alfonso I King of Naples from 1442 till his death). This court was known for “culture and splendour,” examples of which are the *moresche danze* [Moorish Dance] and pantomimes mixed with dancing.

<sup>213</sup> Livermore, *A Short History of Spanish Music*, 61.

[Palace Song Collection].<sup>214</sup> Isabella's appreciation of the guitar was continued by another royal figure, María Luis of Parma (1751–1819), the consort of Charles IV (1749–1819). This noblewoman was entertained with *zarzuelas* which contained elements of folkloric musical tradition.<sup>215</sup>

### **The Jota: The Musical Emblem of Aragon**

As already mentioned, the *rondalla* is closely associated with the *jota*, a form which remains the “musical emblem of Aragon”<sup>216</sup> and “the most important and widely used musical form”<sup>217</sup> in that region. The probable etymology of the term *jota* has been traced from the Latin verb *saltare*, which would have passed successively through *sautare*, *sotare*, *sotar*, *xotar* until *jotar* and from there to *jota*.<sup>218</sup> A connection to the south of Spain, and by implication with Moorish influence, has also been suggested by Ribera, who finds the *jota* identified with the Arabic word *xatha*, for *sota* or *bailar* [to dance] and believes that the *jota* is an Andalusian melody that has been introduced into Aragon. The suggestion that there is a connection between the *rondalla aragonesa* and plucked-stringed orchestras of Moorish origin provokes the question as to why such an ensemble should be found in the north-east of Spain, in an area associated historically with a Christian stronghold. One explanation is that in Spain, during the period of Muslim rule, “...the first delegation of authority from Córdoba was given to the caliphs’ representative in Saragossa [sic], capital of Aragon, which then

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<sup>214</sup> Livermore, *A Short History of Spanish Music*, 57. This collection contains *villancicos*, romances, *estrambotes* and other polyphonic examples and, like the early *Cantigas*, it contains more than four-hundred items.

<sup>215</sup> María Luis was also a guitar student of Padre Basilio, as was the celebrated guitarist-composer, Ferndando Sor (1778–1839).

<sup>216</sup> Livermore, *A Short History of Spanish Music*, 147.

<sup>217</sup> Palacín, Cunningham and Pelinski, "Spain, Ii, 4," 147.

<sup>218</sup> Alonso, "Jota I. Spain," 598. According to Alonso, this origin may be contested since the *jota* is not the only popular dance which includes jumps, and nor is the *jota* always danced with jumps.



became a kingdom.” This historical fact makes it plausible to suggest that plucked-string orchestras, similar to those in other Muslim kingdoms, were in Aragon even before the time of Ferdinand and Isabella.<sup>219</sup> The last expulsion of *Moriscos* from Spain did not take place very much before the dancing of the *jota* at the festival in honour of the Virgin of Zaragoza. Despite their expulsion, an overlap or remnant, cultural influence makes possible a Moorish connection to this musical form.<sup>220</sup>

### Structure of the *Jota*

The *jota* usually begins with an instrumental introduction which precedes the *coplas* [verses] which are interspersed with texturally distinct *estribillos* [choruses] and *variaciones* [instrumental interludes].<sup>221</sup> Like many other Spanish dances, its rhythm is basically a regular, triple metre. Although transcriptions with simple, ternary time signatures appear, being fundamentally a binary grouping of two rapid groups of three notes, they might be better represented by a 6/8 time signature.

Harmonically, the music alternates four bar phrases of tonic and dominant.<sup>222</sup> The simplicity of this harmonic alternation makes the extemporization of “brilliant instrumental interludes” possible and there is considerable scope for instrumental embellishment, reminiscent of the variation form practised by virtuosi in the Moorish bands at party gatherings and palaces.<sup>223</sup>

Melodically, the *jota* often takes the form of a major-key melody which is doubled in parallel 3rds in the same rhythm. This type of parallel melodic movement, though present throughout

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<sup>219</sup> Livermore, *A Short History of Spanish Music*, 147, 78.

<sup>220</sup> Livermore, *A Short History of Spanish Music*, 148-49.

<sup>221</sup> Palacín, Cunningham and Pelinski, "Spain, Ii, 4," 146.

<sup>222</sup> Alonso, "Jota I. Spain," 599-601.

<sup>223</sup> Livermore, *A Short History of Spanish Music*, 147-49.

Spain, is found particularly in Aragon, Catalonia, Valencia and the Balearic islands, places which fall within the old Kingdom of Aragon.<sup>224</sup>

*Jotas* are typically accompanied by a group of plucked-string,<sup>225</sup> *rondalla* instruments,<sup>226</sup> throughout Castilla la Nueva, La Mancha, Aragón, the Balearic Islands and the south of Extremadura.<sup>227</sup> The prominence of plucked-string instruments in the *jota aragonesa* is such that it exerts an influence on the vocal line which “imitates the arpeggiated chords played by the string instruments.”<sup>228</sup> In northern Spain, however, *jotas* are performed with only a frame drum such as a *pandero* or *pandereta*, and for purely instrumental *jotas*, melodic instruments such as the *gaita* and *dulzaina* are used. In the north-eastern quadrant of peninsular Spain, the use of plucked-string groups for accompaniment is unknown.<sup>229</sup>

Although, Spanish folk music displays great regional variation,<sup>230</sup> certain musical forms, such as the *jota* “transcend regional classification.”<sup>231</sup> “First identified” with Aragon,<sup>232</sup> the *jota* spread southwards to Navarre, Valencia, Alicante, and Murcia. A movement is also

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<sup>224</sup> García, "Spain, Ii, 2 (Iv)," 140. This same melodic device is also in the *goigs* (Catalan) or *gozos* (Sp.) which were sung to praise the Virgin Mary in the old Kingdom of Aragon and on the island of Sardinia.

<sup>225</sup> Alonso, "Jota I. Spain," 600.

<sup>226</sup> Llopis, *La Rondalla Española*, 11. In addition to *bandurrias*, *laúdes* and guitars, Llopis also considers the *simpatico* [kindly] “*guitarrico*” and various kinds of castanets as being indispensable to the *rondalla aragonesa*.

<sup>227</sup> Alonso, "Jota I. Spain," 601.

<sup>228</sup> García, "Spain, Ii, 2 (Iv)," 140.

<sup>229</sup> Alonso, "Jota I. Spain," 600-01.

<sup>230</sup> Martin Cunningham and Ramón Pelinski, "Spain, Ii, 2 (I)," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Macmillan, 2001), Vol 24, 137.

<sup>231</sup> Palacín, Cunningham and Pelinski, "Spain, Ii, 4," 148. In this category these authors group the *jota* with the couple dance/songs the *fandango* and *seguidillas*.

<sup>232</sup> Livermore, *A Short History of Spanish Music*, 147-48. Livermore writes that in Antonio Martínez' anthology of Spanish and Portuguese popular music most of the examples in the Aragonese section are *jotas*.

traced south-west into Extremadura from the west side of Castile.<sup>233</sup> Eventually, the *jota* spread throughout Spain, to parts of Portugal, and later, reached as far as the Philippines.<sup>234</sup>

### ***Rondas***

“The word *rondalla* is a derivative of the substantive ‘*ronda*’” [*La palabra ‘rondalla’ es un derivado del sustantivo ‘ronda’*]<sup>235</sup>

As mentioned earlier, *ronda* or other region-specific names preceded the widespread use of the term *rondalla*. Miles and Chuse explain that the term *ronda* [round-song] “refers to the tradition of rounding, in which young, male musicians serenade the general public or, more likely, young women at the windows of their homes”. A spirit of inter-*pueblo* rivalry as the groups of young men mark out their territory is also mentioned. *Rondas* are very traditional songs, which take the form of solo-chorus alternations of octosyllabic quatrains. They are also sung as Christmas songs [*aguinaldos*], songs for the gathering of alms [*cantares de ayuda*] songs to call the people to the rosary [*auroras*] and wedding songs.<sup>236</sup> Two further variants are:

- *Ronda de quintos*: A *ronda* sung to a comrade leaving for military service (this may also include a collection to pay for a party in the conscript’s honour).
- *Alboradas*, *albades* or *albas*: *Rondas* sung at dawn on Sunday by young men to their sweethearts.<sup>237</sup>

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<sup>233</sup> Livermore, *A Short History of Spanish Music*, 149.

<sup>234</sup> Rockell, “‘Fiesta’, Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch, 2008,” 219. In New Zealand too, in Christchurch 2008, a version of the *jota* with recorded *rondalla* accompaniment was performed by Filipino migrants.

<sup>235</sup> Llopis, *La Rondalla Española*, 9.

<sup>236</sup> Miles and Chuse, “Spain,” 590–91.

<sup>237</sup> Aracadio de Larrea Palacín and Jaume Aiats, “Spain, Ii, 3,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2 ed. (Macmillan, 2001), Vol 24, 143.

Although amatory, mobile music-making and nocturnal roaming appear prominent, folkloric *rondallas* also take part in a great number of popular festivals which are “core and essence of Spanish folklore and which is jealously preserved in our [Spanish] villages” [*entraña y esencia del folklore español y que nuestros pueblos guardan celosamente*].<sup>238</sup>

### ***Peña Rondalosa: Rondalla Logroñesa***

An example of a contemporary *rondalla*, whose activity is woven into the fabric of regional, folkloric practice, is the *Rondalla Logroñesa* of the *Peña Rondalosa*. After being initially established in 1950 by a division of the *Rondalla Logroñesa*,<sup>239</sup> the group was reborn in 1975 as a “*peña*”, a grass-roots community meeting place for the practice and performance of folklore and enjoyment of local food and drink. The *peña* included a *rondalla*, comprised of *bandurrias* and *guitars*, which went out into the streets to perform. The name “*Rondalosa*” refers to the group having initially grown out of the *Rondalla Logroñesa*. This is reflected on the *peña*’s shield, and the coat of arms of their city which includes “a guitar, signifying the stringed instruments which make up a *rondalla*, and also stars and a half moon, which alludes to the nocturnal roaming of young men to their sweethearts.”<sup>240</sup> The *peña*’s uniform is a blue coloured shirt which, according to *Peña Rondalosa*’s President, Jubera Arpón, recalls the world of the *jota*, one of their principal activities and reference to *rondalla* instruments is made in the group’s anthem:

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<sup>238</sup> Llopis, *La Rondalla Española*, 9.

<sup>239</sup> Like a lot of other groups at the time, the initial formation ceased to be active. Jubera-Arpón suggested that these kinds of groups began disappearing in the 1950s because a certain mayor wished to impose a fee on street performers.

<sup>240</sup> Óscar Robres Medel, "Ángel Jubera Arpón, Presidente De Peña Rondalosa "Las Peñas Conservan La Verdadera Esencia De Las Fiestas Logroñesas Y De La Cultura Riojana", " *Belezos: Éntrevista de cultura popular y tradiciones de La Rioja* (2007), 36-37.

With guitars and *bandurrias*,

We roam around to you

The *Peña Rondalosa*, the most beautiful here it's true<sup>241</sup>

Despite having developed from a strong, initial association with the plucked-string instruments of the *rondalla*, Jubera-Arpón explained that his group intended to add trombones, trumpets and a *bombardino* [euphonium] to their instrumentation. They perform an eclectic repertoire, which includes arrangements of Beatles' songs, but maintain the custom of ending each performance with a *jota*, "no matter what the hour".

The *Peña Rondalosa* is active in supporting one of the most important *jota* festivals in the north of Spain, which takes place during the *fiestas* of San Mateo and the best "*joteros*" [*jota* performers] of Navarra and Aragón are encouraged to attend. Jubera Arpón has noticed that the majority of those attending their festivals are over sixty years old. To encourage youth participation the government of La Rioja has established a school called *Taller de Música Tradicional Bonifacio Gil*. This school teaches *jota*, *dulzaina* and *rondallas*.<sup>242</sup> *Peña Rondalosa* is also very active promoting their local football teams, and feasts such as the traditional lunch they offer on the feast of their patron Saint Bernabé. In so doing they unite *Vino, Pelota, Jotas* [wine, soccer and *jotas*], part of the essence of Riojan culture. According

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<sup>241</sup> Free translation by the author. The original, Spanish lyrics are: "*Con guitarras y bandurrias, Te venimos a rodar. La Peña Rondalosa, La más bonita del lugar.*" A literal translation might read: "With guitars and *bandurrias*, we come to roam around you. The *Peña Rondalosa*, the most beautiful of this place."

<sup>242</sup> Robres Medel, "Ángele Jubera Arprón, Presidente De Peña Rondalosa "Las Peñas Conservan La Verdadera Esencia De Las Fiestas Logroñesas Y De La Cultura Riojana", " 38, 41.

to President Jubera Arpón, being a *peña* member allows him to participate in *fiestas* in a special way, making the most of the celebrations one hundred percent.<sup>243</sup>

### 1.3.2 Student *Rondallas*

The Spanish, student *rondalla* is known as *estudiantina*, *tuna* or *rondalla estudiantil*.<sup>244</sup>

Examples of dictionary definitions of the term *estudiantina* include the *Diccionario Basico Espasa* which gives the English equivalent “scholar’s company”, and describes it as a “group of students who go out playing various instruments in the streets of the town where they study, or from place to place, either for fun or to help sustain themselves with the money they receive. Carnival groups whose costumes imitate those worn by ancient scholars”.<sup>245</sup> While the term *estudiantina* seems self-explanatory, the frequently used alternative term “*tuna*” (from *tonada* [Sp. tune or song], *tonar* [Sp.] or *Tuono* [It. thunder]<sup>246</sup>), is less so, and even has extra-musical, negative connotations.<sup>247</sup> Consecutive editions of the Royal Spanish Academy Dictionary define as simply a “group of students who form a musical group” or “member of a *tuna*”.<sup>248</sup> Placín and Aiats, describe the group thus: “...the *ronda de enamorados* [lovers’ *ronda*] which is sung in country districts, has been institutionalized by

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<sup>243</sup> Robres Medel, "Ángele Jubera Arprón, Presidente De Peña Rondalosa "Las Peñas Conservan La Verdadera Esencia De Las Fiestas Logroñesas Y De La Cultura Riojana", " 49.

<sup>244</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 80. Navarro also mentions the term *mandolinatas*.

<sup>245</sup> "Diccionario Básico Espasa," (Madrid: Espasa-Calpe S. A., 1985), Vol 1, 4208.

<sup>246</sup> Félix Maria Martín Martínez and José Maria Ovies Alfonso, "Estudiantina I: Spain," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 1999), Vol 4, 834-38.

<sup>247</sup> Rafael Yzquierdo Perrín, *La Estudiantina La Tuna Y Los Tunos*, (Bilbao: Ediciones Beta III Milenio, S. L., 2004) 15. Perrín disagrees with the denominations *tuna* or “*tuno*” which he points out are also used pejoratively in Spain to refer to layabouts and vagabonds.

<sup>248</sup> These definitions, according to Perrín, have been transmitted throughout various editions of encyclopaedias and dictionaries. The term does not, however, appear in every dictionary. The *Diccionario del Castellano Tradicional* [Dictionary of Traditional Castilian] and the *Diccionario del uso del Español* [Dictionary of Spanish Usage], for example, contain no mention of this student activity.

the *tuna*, a *rondalla* composed of university students who dress in sixteenth-century student garb to perform their *serenades* and *pasacalles*".<sup>249</sup> The emphasis in these definitions is not on the music itself but rather on the performers, who are either students, or performers lampooning students through use of costume, and the location of performance outdoors, moving from place to place. Originally, these groups were influenced by the musical behaviour of wandering clerics, *goliards*<sup>250</sup> and *juglares*, which enabled poorer, thirteenth-century University students to subsist far from their homes. At this time their motto was "*Hambre y Fatiga*" [Hunger and Fatigue], and their symbol an interlaced, wooden spoon and a fork, which the performers wore, stitched on their uniforms. Even in modern times most Spanish universities have one or even several of these ensembles, which students can join for recreation.<sup>251</sup>

In general, the participants are male,<sup>252</sup> and their intended audience made up of fellow female students, or girlfriends of the performers, who present the performers with colourful ribbons or embroidery which bear suggestive or kindly messages.<sup>253</sup> Although very similar to folkloric *rondalla*,<sup>254</sup> which also roams and performs instrumental accompaniments, the student *rondalla* is distinguished by the peculiar way its tambourine player "leaps and

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<sup>249</sup> Palacín and Aiats, "Spain, Ii, 3," 143.

<sup>250</sup> *Goliards* were wandering, medieval, European scholar-poets who wrote satirical Latin verse.

<sup>251</sup> Llopis, *La Rondalla Española*, 12. Llopis points out that in earlier times a spoon and fork of actual size were carried by the performers for use when they were rewarded with food.

<sup>252</sup> Women were first admitted to Spanish universities at the beginning of the twentieth century and, although both mixed and female *estudiantinas* are found outside Spain, in Spain itself such groups are not yet common.

<sup>253</sup> Llopis, *La Rondalla Española*, 12.

<sup>254</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 80. According to Navarro, in the nineteenth century, *bandurrias* and *guitarras* constituted the instrumental base of student *rondallas*, accompanied by other instruments such as flutes and violins, but these last two were displaced little by little by the "*nuevo laúd*".

prances to incite applause”,<sup>255</sup> and the occasional use of an accordion,<sup>256</sup> mandolin, violin or bass.<sup>257</sup> The groups’ costumes are also distinctive, featuring a two-cornered hat, buckled shoes and a decorated dress coat.<sup>258</sup>

Although there was once a slightly rebellious aspect to student *rondalla* activity,<sup>259</sup> the groups themselves preserve a strict hierarchy including a boss or “*Magister Tuna*”, sub-boss, musical director, director of public relations, and person in charge of string purchase or “*yepero*”.

Like the members of folkloric *rondallas*, most *estudiantina* participants are amateurs and lack formal music training<sup>260</sup> and knowledge of music theory.<sup>261</sup> Nevertheless, the initiation of novice members, called “*pardillos*” [yokels or hicks], involves a mock exam in which would-be members are ridiculed and questioned about music.<sup>262</sup>

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<sup>255</sup> Llopis, *La Rondalla Española*, 13.

<sup>256</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 118.

<sup>257</sup> Martínez and Alfonso, "Estudiantina I: Spain," 834-38.

<sup>258</sup> Llopis, *La Rondalla Española*, 12. The original costume is still used with light variation. The breeches, dress coat, socks, cape are all of a black colour. Colours can indicate the faculty or university to which a *tuna* belongs and ribbons are highly-prized as tokens of affection from serenade recipients.

<sup>259</sup> Traditionally, nocturnal *tuna* activity was at odds with the wishes of civic and academic authorities. Many contemporary, Spanish universities, however, now run *tuna* competitions and the University of Santiago de Compostela have even erected a sculptural monument to the *tuna*.

<sup>260</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 118. If notation is used it tends to be tabulature rather than standard, Western notation.

<sup>261</sup> Llopis, *La Rondalla Española*, 13. According to Llopis, many members only learn to play their instrument in a rudimentary way in the university itself, and never return to play it again once they finish their academic studies.

<sup>262</sup> Martínez and Alfonso, "Estudiantina I: Spain," 834-38. After this exam the *pardillos* remain on trial for a complete academic semester. A vote then takes place to decide on their acceptance into the group. Novice members, are not allowed to wear a cloth band, and must wear white instead of black socks.



Student *rondalla* repertoire includes:

- Song texts referring to young love and academic life
- *Rondas* (*boleros*, *habaneras* or waltzes)
- *Pasacalles* (marches or *pasodobles*)
- Concert Music<sup>263</sup> (a wide range from *zarzuela* scenes to arrangements of classical pieces for *rondalla*)

This repertoire is occasionally expanded by “light music”, South American themes and occasionally pieces by Spanish composers.<sup>264</sup>

Beyond the amatory or recreational functions, little has been written about these groups from an ethnomusicological perspective, exploring their petitionary and social roles (such as performances at weddings, charitable events, old people’s homes, children’s hospitals and on Christmas Eve).<sup>265</sup> A recent book by Perrín, however, has contributed to the scant biography on the subject.<sup>266</sup> A number of references to the ensemble are made in “picaresque, Spanish literature,” and its serenading function has been mentioned in classical, Spanish literature by authors such as Lope de Vega.<sup>267</sup> The *Diccionario de la Música Española e Hispanoamericana* [Dictionary of Spanish and Latin American Music] points out that this kind of ensemble has become widespread beyond Spain and throughout the Latin American

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<sup>263</sup> Llopis, *La Rondalla Española*, 13. Arrangements of classical music drawn from the *rondalla* tend to be reserved for competition performances. Recognized Spanish composers such as Monreal, R. Remenia, R. Lara, Lecuona, and Villena have written musical pieces and texts for *estudiantinas*. Three famous examples are: “*Dame Un Clavel*” (Monreal), “*En La Noche Perfumada*” (Lecuona) and “*Las Cintas De Mi Capa*” (Villena y Vilellas).

<sup>264</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 118. Other well known pieces include “*La tuna pasa*” (Luis Araque), “*Carrascosa*” (Teixidor), “*Clavelitos*” (Monreal), “*Fonseca*” and “*El Silbidito*” (Renato Morena).

<sup>265</sup> Martínez and Alfonso, “Estudiantina I: Spain,” 834-38.

<sup>266</sup> Perrín, *La Estudiantina La Tuna Y Los Tunos*, 11.

<sup>267</sup> Martínez and Alfonso, “Estudiantina I: Spain,” 834-35.

community where, in some rare cases, it is referred to as simply *rondalla*.<sup>268</sup> In Valladolid 2011, Aníbal de la Mano González, current president of the classical *rondalla*, *Orquesta de Laúdes Españoles “Conde Ansúrez”*, shared his memories of being a *tuna* member with the researcher:

Then, in that era, there was quite an important concept of what *estudiantinas* or *tunas* were, for good reason: because, these groups, what they did or what we also did ourselves was, above all, on the weekends, on Saturdays, we went “*de ronda*”. ... What was that? Well, when I was a student, I knew a young girl, who lived in a certain place and whom I liked so very much. So then, you understand, I tried to serenade her.<sup>269</sup>

De la Mano González explained that before setting out, they would first decide how to programme the order of the *ronda*. This was necessary because at time there were as many as seventy members in the University *estudiantina*, each of which had his own intended sweetheart. He recalls that a notice would appear in the Valladolid press announcing: “Tonight the University of Valladolid *Tuna* Will Go Out to Serenade” [*Esta Noche Saldrá de Ronda “La Tuna Universitaria de la Universidad de Valladolid*]. The students would head out into the streets playing *pasacalles* and when they came to the first house the group would separate, and those intending to offer a *ronda* to the girl who lived there, would remain behind to serenade her. Most often the performance involved the singing of popular songs such as “*Clavelitos*” by the Spanish *zarzuela* composer Valverde (1875– 1918) and amongst the *tuna* members there was generally someone who sang well. De la Mano González recalls that the musicians were often offered snacks and refreshments at each house, and by the end

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<sup>268</sup> “Estudiantina,” *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 1999), Vol 4, 834.

<sup>269</sup> A. De la Mano González, personal interview, 18 May 2011.

of the *ronda* they had usually been quite well fed. The memory of serenading as a *tuna* member is particularly poignant for De la Mano Gonzáles who explained: “I met my wife on an evening of serenading” [*Yo conocía a mi mujer una noche de ronda*]. He links the *ronda* of the past with a sublime romanticism, which he believes is absent in contemporary, Spanish life:

Right now I don’t believe that one could find couples that meet on nights like those because they no longer exist.... There are many ways to win love, or to fall in love, but we are speaking of something sublime, something romantic.

To me, for example, there’s nothing romantic about “Facebook”.<sup>270</sup>

De la Mano González recalls that in his youth it was considered an honour to be a member of the University *tuna*. Now, unfortunately, he says that public appraisal of *tunas* in Spain has degenerated to the point where currently to speak of *tunas* is “something vulgar and of bad taste, it is something unpleasant” [*una cosa chabacana, una cosa que no es muy agradable*]. He blames this degeneration on a lack of money, and consequent formation of smaller “*tunillas*” [little *tunas*] of around only five members who began to appear at celebrations such as communions and weddings, to play very poorly.”<sup>271</sup>

The number of amateur clips and other references to *tunas*, posted on the World Wide Web<sup>272</sup> testify to the continued popularity of this student activity in the Hispanic world; a situation in

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<sup>270</sup> A. De la Mano González, personal interview, 18 May 2011.

<sup>271</sup> A. De la Mano González, personal interview, 18 May 2011.

<sup>272</sup> Tuna de la Universidad de las Americas, *El Origen De La Tuna*, November 28. 2009 2008, Available: [http://www.youtube.com/watch?v=4qEIBI\\_GrIE&feature=related](http://www.youtube.com/watch?v=4qEIBI_GrIE&feature=related). One example is this very informative video about the history of the *estudiantina*, “*El Origen de la Tuna*”, posted on YouTube in 2008. The video is narrated in Spanish. The inaccessibility of this interesting history for non-Spanish speakers, despite being a mouse click away, is jokingly lamented by a viewer whose added comment is: “*A ver si lo traducen al ingles para enseñáselo a mis amigos guiris*” [How about translating it into English so that I can teach my *guiri* friends about it]. *Guiri* is an exclusively Spanish term used to refer to foreign tourists in Spain. Although it is now

fortunate contradiction to the concern that, although *estudiantinas* in Spain have “enjoyed periods of splendour”, they have now been forgotten.<sup>273</sup>

### 1.3.3 Classical *Rondallas*

Classical *rondallas* perform composers’ works in concert,<sup>274</sup> and developed in the twentieth century, influenced by musicians such as Félix de Santos, and the Orquesta Ibérica of Germán Lago.<sup>275</sup> Although original compositions for Spanish, plectrum instruments have appeared sporadically,<sup>276</sup> the directors of plectrum-instrument groups in Spain are usually responsible for making their own arrangements of classical and Spanish music.<sup>277</sup>

At the present time in Spain the terms *rondalla clásica* [classical *rondalla*], *orquesta laudística* [*laúd* orchestra] or *orquesta de pulso*<sup>278</sup> y *púa* [Orchestra of hand and plectrum (instruments)] are used to refer to these groups.<sup>279</sup>

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included in the *Diccionario de la Real Academia de la Lengua* it is a derogatory term which particularly refers to idle and foolish, fair-skinned tourists on package holidays in Spain.

<sup>273</sup> Llopis, *La Rondalla Española*, 10. Llopis writes that in the 60s, in particular a large number of recordings were made by this type of group.

<sup>274</sup> Llopis, *La Rondalla Española*, 10, 14.

<sup>275</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 91.

<sup>276</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 82.

<sup>277</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 122–23. Navarro links this practice to the creation of mediocre arrangements and the music being sacrificed to accommodate the low level of the instrumentalists. Nevertheless, Navarro is able to offer the following list of collections which he considers useful for *bandurria* players and groups: *Adaptaciones para rondalla, efectuada por Germán Lago* (published by the *Editorial Música Moderna*, in Madrid, and includes more than a hundred works), *Adaptaciones para bandurria y guitarra de Manuel Grandío*, *Adaptaciones de Germán Lago para la Orquesta Ibérica de Madrid*, *Adaptaciones de Manuel Grandío para la Orquesta Gaspar Sanz*, *Adaptaciones y obras originales del Trío Albéniz* and *Adaptaciones y obras originales del Cuarteto Aguilar*.

<sup>278</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 118. Navarro points out that although guitars are played “*a pulso* [by hand]” so are many other instruments, so for him this term remains a little inexact.

<sup>279</sup> Llopis, *La Rondalla Española*, 14.

Strictly speaking, like the earlier section on twentieth-century instruments, this information falls outside the intention of these background chapters since it relates to developments which occurred after the period of significant diffusion of Hispanic culture to the Philippines. Nevertheless, the idea that the political actions which marked 1898 as the end of the Spanish era in the Philippines signal a sharp cut-off with all manifestations of Hispanic culture in the Philippines may be flawed. A dovetailing towards the use of English in place of Spanish in the Philippines, and the continuation of family or business links between individuals in the Philippines and Spain and Latin America would have made an awareness of twentieth-century *rondalla* activity in the latter countries possible in the Philippines. The way the ensemble has continued an independent development in its country of origin, and the parallel development of the so-called “symphonic *rondalla*” in the Philippines, which will be mentioned in a later section, is also of great interest.

The classical *rondalla*’s basic instrumentation of *bandurrias*, *laúdes*, mandolins and guitars can be amplified by various sized members of the *laúd* family, described earlier, and other auxiliary instruments.<sup>280</sup> The typical roles of individual instruments within a musical texture are explained by Llopis:

The *bandurrias* are divided into 1, 2 and 3. Depending on the situation, the tenor *laúdes* are also divided into 1 and 2. The contralto *laúd* is to the *rondalla* what the alto saxophone is to brass bands, providing both main and counter-melodies. The baritone *laúd* occupies the lower parts of harmonic reinforcement, or if possible, the function of the tenors; The guitars play bass notes and complete chords and, as well perform as other functions, including melody, or take on the role of soloist if the work demands it. In a large

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<sup>280</sup> Llopis, *La Rondalla Española*, 14.

ensemble the *bandurrín* plays melody and has bars of rest while there is a melody in a lower range where it would lose sound quality. The bass guitar's role is limited to playing low notes and little more. The bass *laúd* does the same thing with light variants. The mandolins play the first voices with the *bandurrias* and are divided into 1, 2 and 3, if the occasion demands it.<sup>281</sup>

Groups in Spain always aim to have as many players in a group as possible although duos, trios or quartets, are also quite feasible.<sup>282</sup> One such chamber ensemble, which was active in twentieth-century Spain, was the Cuarteto Aguilar<sup>283</sup> who met Turina in 1924, encouraging this celebrated Spanish composer, who wrote *La oración del torero* [The Bullfighter's Prayer] for them.<sup>284</sup> Musicians such as Grandio, who wished to raise the prestige of the *bandurria* in Spain and seek a place for the *rondalla* within the canon of Western, classical music, have expressed a sense of frustration as they strive to "rise above" folk music. Grandio lamented that Spanish *bandurria* players are of great quantity, but not quality, and he criticized those who teach the *bandurria* by ear or with tablature rather than using conventional, Western staff-notation.<sup>285</sup> Llopis, too, clearly values musical literacy, training in conventional, classical Western music theory and the ritual of the classical concert over folk processes and expression, complaining about "noisy, festival performances" which are a "symptom of a poor and insignificant training or musical education".<sup>286</sup> In the mid-nineteen eighties he

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<sup>281</sup> Llopis, *La Rondalla Española*, 15.

<sup>282</sup> Llopis, *La Rondalla Española*, 68.

<sup>283</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 93. The Cuarteto Aguilar was formed in 1923. They substitute the guitar with the *laudón*, constructed in 1924.

<sup>284</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 98.

<sup>285</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 102.

<sup>286</sup> Llopis, *La Rondalla Española*, 10.

wished to rescue this *cenicienta* [“Cinderella”] of Spanish *rondallas*<sup>287</sup> from the “abandonment, marginalization and indifference” into which he believed it had fallen.<sup>288</sup>

Despite these concerns, activity to preserve and promote classical *rondallas* does take place in Spain, where festivals for plectrum instruments, such as the *Bienal Internacional de Plectro de La Rioja* [International Biennial Plectrum Festival],<sup>289</sup> a concourse first conceived by the directors of the *Sociedad Artística Riojana* in 1967, and the *Concurso nacional de bandurria* [National *Bandurria* Competition]<sup>290</sup> are held. Plectrum instrumentalists from a number of countries, including Australian mandolinist, Keith Harris, have travelled to Spain for such events.<sup>291</sup> The formal study of *rondalla* instruments has also developed over the nineteenth and twentieth centuries. Methods for *rondalla* instruments were published and courses came to be offered at a number of Spanish musical institutions. Although the majority of methods for Spanish, plectrum instruments are written for the *bandurria*, they can readily be applied to the various other *laúdes*<sup>292</sup> In addition to earlier methods for the *bandurria* by Tomás Damas, José de Campo y Castro and Matías de Jorge Rubio,<sup>293</sup> Navarro lists

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<sup>287</sup> Llopis, *La Rondalla Española*, 10.

<sup>288</sup> Llopis, *La Rondalla Española*, 15.

<sup>289</sup> *Pienal Internacional De Plectro De La Rioja*, 2011, Available: <http://www.bip-rioja.com/>, 1 August 2011.

<sup>290</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 120-21.

<sup>291</sup> Llopis, *La Rondalla Española*, 76.

<sup>292</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 121. Navarro lists: elementary courses in Tafalla y Sangüesa (Navarra): *bandurria* and Campo de Criptana (Ciudad Real): *bandurria*, *laúd contralto*, *laúd tenor* and *laudón*. Higher level courses at the *Liceo de Barcelona*: *bandurria*, *laúd tenor* and Italian mandolin and in Murcia: *bandurria*, *laúd contralto*, *laúd tenor* and *laudón*.

<sup>293</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 85.

pedagogic materials by Haro, Cateura, Santos and Grandio.<sup>294</sup> Details of these appear as appendix 3 on Auxiliary Disc Three.

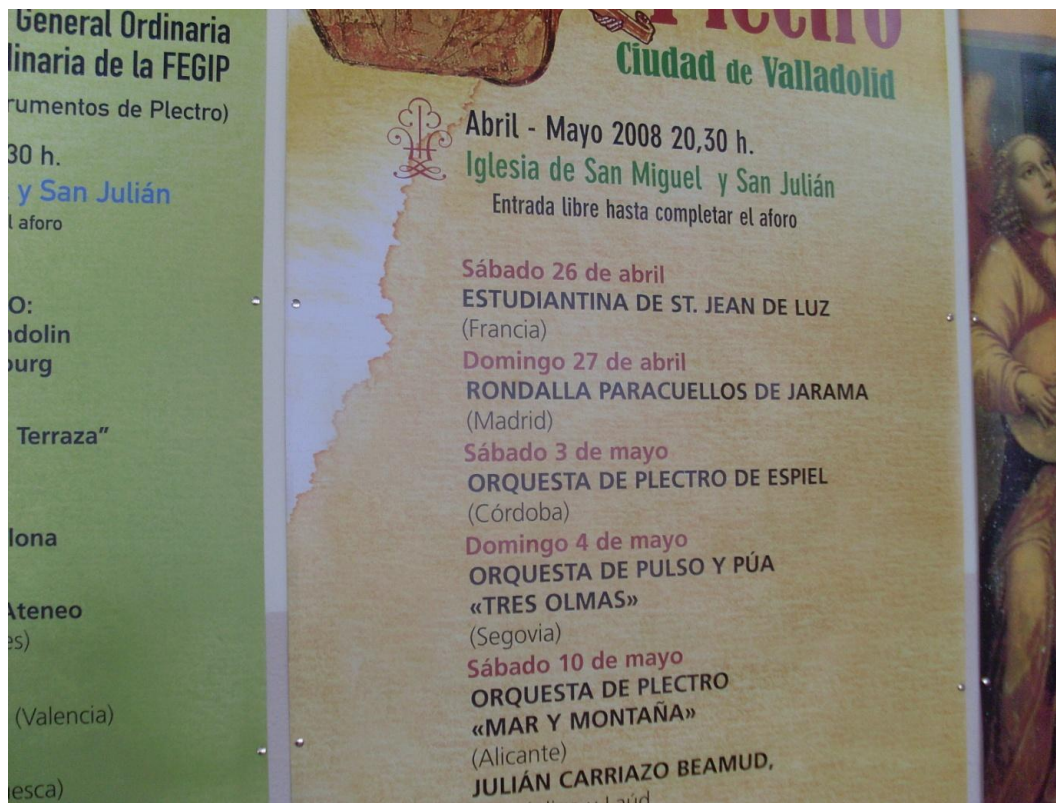


Figure 13 *Estudiantina*, *rondalla* and *orquestas de plectro* concerts still publically advertised during the XII *Muestra de Música de Plectro* in Valladolid 2011.

### Contemporary Spanish Classical *Rondalla*: *Orquesta de Laúdes Españoles “Conde Ansúrez”*

In May 2011, this researcher met members of the classical *rondalla* *Orquesta de Laúdes Españoles “Conde Ansúrez”* in Spain at the XII *Muestra de Música de Plectro* Ciudad de Valladolid [City of Valladolid Plectrum music Display] during the *fiesta* of Valladolid’s patron saint, San Pedro Regalado.<sup>295</sup> It became clear that although the three types of *rondalla*

<sup>294</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y “Laúdes Españoles”*, 121–22.

<sup>295</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13 May 2011. This visit was made at the suggestion of Enrique Cámara de Landa, Professor of ethnomusicology at the University of Valladolid.



which have been presented in this section are distinct from one another, there is also an interesting degree of fluidity of movement between these types of ensembles. In the course of a lifetime, a Spanish, plectrum-instrument musician might belong to one or all, sequentially or concurrently.

Carlos Rodríguez Vivar, for example, who has been the musical director of *Conde Ansúrez* since not long after the group's formation, runs a private music academy teaching guitar, *bandurria* and *laúd* in Valladolid.<sup>296</sup> He started out over a decade ago by setting up and running typical or folkloric *rondallas* in senior citizens' centres [*lugares de la tercera edad*].<sup>297</sup> Vivar explained that folkloric *rondallas*, student *rondallas* and classical *rondallas* all fall within the sphere of Spanish, plectrum instrument activity.



**Figure 14 Carlos Vivar: Musical Director of the Orquesta de Laúdes Españoles “Conde Ansúrez”.**

He added that these groups are viewed from the perspective of the type of music they play.

Folkloric *rondallas*, for example, perform lighter, more popular music and although their

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<sup>296</sup> C. Vivar, personal interview, Valladolid Spain, 16 May 2011. Vivar comes from a musical family. His mother, who has already passed away, performed *coplas españolas* and had her own dance academy for over thirty years. Although he later studied guitar formally at a conservatorium, he first began to play the *bandurria* or *laúd* at home with his father. In addition to directing *Conde Ansúrez*, Vivar plays in a number of other ensembles, including with flautists, singers, in guitar duo, trios, quartets and his own guitar orchestra “*La Ensemble Vivar*”.

<sup>297</sup> C. Vivar, personal interview, Valladolid Spain, 16 May 2011.

repertoire might include some pieces of classical music along with the *jotas*, *pasodobles* and *pasacalles*, it is not the general direction of such groups. Vivar affirmed that the *rondallas aragonesas* are the most well known, but that today there are *rondallas* throughout Spain, linked to folklore, and vary depending on the type of folk music which exists in each province.<sup>298</sup> Conde Ansúrez's founding member, Aníbal de la Mano, has also played in each of the three types of *rondalla* Spanish, plectrum instrument groups presented so far, and his fond memories of serenading his wife-to-be, while still a university student, was described earlier in the section on student *rondallas*. Several other current members, such as seventy five year old Resti, were members of *tunas* while still “*jovencitos*” [youngsters], and returned to *rondalla* activity after a period of some twenty years' hiatus.



**Figure 15** Resti with f-hole *laúd*.

This apparent trend towards *rondalla* participation by Spanish retirees is even more strongly exemplified by the Madrid *rondalla* “*El Abuelo Tiene Novia* [The Grandfather has a Girlfriend]”, formed in 1985 by a group of music lovers with the intention of giving free

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<sup>298</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011. Vivar also confirmed that there are still *estudiantinas* in Valladolid, but with a much reduced membership compared with years past. Vivar also believes that, in general, the members of such groups, once having left university, lack the necessary discipline to continue on and join an *orquesta de pulso y púa*.

performances to other senior citizens. In 2009 the median age of *El Abuelo Tiene Novia* members was eighty-two years old. Clinical psychologist Montserrat Fornós comments on the benefit of this type of *rondalla* activity:

There are people who mark their own course, like this group of retirees who have always liked music and have now made up their minds to practise it. Luckily, there is not only one mode of aging, but many, as many as there are forms of life. For this reason I like to see more of these kinds of initiatives which confirm that there are people capable of continuing to grow, learn, to enjoy life and remain active in their mature years... . The sound-human-being-sound complex, the foundation of music therapy, has an extraordinary “feedback” that enables a communication and transmission of feelings, sensations, and memories, very gratifying for an individual and the environment. It helps us to come closer to our inner world, to feel in a gratifying way, and to vibrate “the soul”.<sup>299</sup>

At the time of this researcher’s visit, Spanish, plectrum instruments were not being taught at conservatorium level in Valladolid, nor were many young players learning to play by folk-transmission in *rondallas*. According to Vivar, although there are places within Spain “where there is much interest and many young members” [*donde mucha afección y hay mucha juventud*],<sup>300</sup> it is not so in his area, Valladolid and Castilla, where the *dulzaina* is considered as belonging more to the region. Unlike in Logroño Andalusia or Valencia, it is very difficult to find people who wish to join *rondalla* groups in Valladolid. Vivar suggests this situation may result from lack of promotion, or merely from the public perception that *rondallas* are

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<sup>299</sup> Patricia Pérez, “Rondallas: Pasión Por La Música,” *60 y más* 2009: 12.

<sup>300</sup> C. Vivar, personal interview, Valladolid Spain, 16 May 2011.

simple and ubiquitous: “It is not that people think badly of it, not scornfully. But really... a *rondalla* is a *rondalla*.”<sup>301</sup> As in the past, the great majority of *rondalla* members of these ensembles tend to be male, although an increasing number of females have begun to take part. Vivar observed that in contemporary Spain, women are participating in many activities which they did not take part in previously.



**Figure 16** Conde Asúrez bass guitarist displays her instrument.

Conde Ansúrez is also a multi-generational ensemble. While this is seen most clearly in the case of De la Mano González and his grandson, the group also includes other *benjamínes* [youngsters] and *jubilados* [pensioners] such as David and Resti who can be seen introducing their respective *laúdes* on the Auxiliary Disc Two which is included with this thesis.<sup>302</sup>

<sup>301</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

<sup>302</sup> See Auxiliary Disc Two tracks 5 and 6.



**Figure 17** David displays his *laúd*.



**Figure 18** Aníbal de la Mano González and his grandson.

Vivar had already established several *rondallas* in Valladolid when he was contacted by an *asociación de vecinos* [neighbourhood association] who wished to start a *rondalla*. De la Mano González says that when they initially decided to form a *rondalla*, pamphlets announcing their intentions were distributed “around the local shops and businesses” [*por los comercios del barrio*]. Initially, they wished only to create a folkloric *rondalla* to play in the



premises of the neighbourhood association.<sup>303</sup> On becoming director of the group, Vivar found that several members of this association had previous experience playing the *bandurria* or the guitar in *tunas*, but did not read tablature and appeared to Vivar to be musically “a bit out of control” [*un poco desmadra*]. At the present time, the scores for individual instrumental parts used by Vivar’s *orquesta* are still written in tablature, by hand, by Vivar himself, who admits that a lot of work is involved in the process.<sup>304</sup>



**Figure 19** Carlos Vivar conducts a rehearsal of *Orquesta de Laúdes “Conde Ansúrez”*.

Beginning with six or seven members they continued until they were able to give their first concert in the *Museo de Escultura de Valladolid* [Valladolid Museum of Sculpture]. As their *rondalla* continued to evolve, Vivar decided to expand it into a plucked-string orchestra. Some members doubted that such a project was possible. Nevertheless, they began to approach more complicated musical material and Vivar also encouraged students from his music academy to join. The group gradually went on integrating members, and growing larger, until after two years they decided to create an independent cultural association.<sup>305</sup>

<sup>303</sup> A. De la Mano González, personal interview, Valladolid Spain, 18 May 2011.

<sup>304</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

<sup>305</sup> A. De la Mano González, personal interview, Valladolid, Spain, 18 May 2011.

*Conde Ansúrez* has earned the support of local government in Valladolid, which has provided the group with a dedicated rehearsal space. The posters and trophies on display in this room are a testament to the group's performance activity over the last decade.<sup>306</sup> The support of the *ayuntamiento* [city council or hall] grew primarily out of the *Muestra de Música de Plectro* which is well attended by the public.<sup>307</sup> De la Mano González also spoke about their work in organizing the *Muestra de Música de Plectro*:

In many years' time, when we are dead, there will be someone who knows of the people who founded the Valladolid Plectrum Display. This is to do something, culturally or musically speaking, in Valladolid, that we think will figure perfectly in the history of the city.<sup>308</sup>

The large *Iglesia de San Miguel y San Julián*, where the *Muestra* recitals are held, was full for the three recitals this researcher was able to attend. The audience, for the most part, were middle aged or older.<sup>309</sup> A copy of Conde Ansúrez' programmes for their recital on the 15 May 2011 appears as appendix 11 on Auxiliary Disc Three, and a clip of the group rehearsing *Aria* from Suite No 3 by J.S. Bach and *Jarabe Colimeño* and *Serenata* from Suite Mexicana by E. Angulo is included on Auxiliary Disc Two, tracks 7 and 8.

The works of Spanish composers such as Albeniz, Granados, Falla and Turina often feature in the programmes of classical *rondallas*, as do pieces from *zarzuelas*, a genre which often touches on nationalistic themes. De la Mano González also described how an eight member

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<sup>306</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 12 May 2011.

<sup>307</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

<sup>308</sup> A. De la Mano González, personal interview, 18 May 2011. During this researchers last evening in Valladolid, De la Mano González spoke of a *rondalla* "*pintiana*" or "*pucela*" (both alternative, historical terms used locally to refer to the city of Valladolid) that had be active recently. He also said that it is believed that there was a *rondalla pintiana* in Valladolid over one hundred years ago.

<sup>309</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13–15 May 2011.

*rondalla* was recently drawn from within the membership of Conde Ansúrez to take part in a production of *El Barbillo de Lavapeis*, “*vestido de tuna*” [dressed in *tuna* costumes].<sup>310</sup> Vivar explained, however, that his group does not see themselves as obliged to include a specifically Spanish portion in their programmes and tends to be more cosmopolitan in outlook as “there is a great deal more music to play”.<sup>311</sup> De la Mano González held no doubt, however, of the Spanish nature of the instruments in the *rondalla*, affirming: “The *bandurria* is a Spanish instrument... that is certain!” “[*La bandurria es un instrumento español...esta claro!*]”<sup>312</sup>

As they work to improve or maintain their current level of performance, Vivar also hopes to slightly increase Conde Ansúrez’s number of players.<sup>313</sup> This classical *rondalla* now has a very detailed website, maintained by its current Vice President Joaquin Gomez Moreno, which includes press clippings, videos of performances and current performance information, and is linked to the group’s Facebook page and Twitter account.<sup>314</sup>

Although *rondallas* in Spain may be widespread, ubiquitous, and render only simple or uncomplicated musical textures, they provoke a number of interesting areas of musicological inquiry, such as the connection of *rondallas* to regional folklore, to processes of aural transmission, and their sociological dimension, including the relationship between music and the aging process.

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<sup>310</sup> A. De la Mano González, personal interview, Valladolid Spain, 18 May 2011.

<sup>311</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

<sup>312</sup> A. De la Mano González, personal interview, Valladolid, Spain, 18 May 2011.

<sup>313</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

<sup>314</sup> Orquesta de Laúdes Españoles, *Orquesta De Laúdes Españoles Conde Asúrez*, 2011, Orquesta de Laúdes Españoles, Available: <http://www.orquestacondeansurez.es/>, 9 December 2011.



This section has explained Spanish, plucked-string instruments, performance contexts and the *rondalla* during the period of colonial contact between the Philippines and Spain, as well as provided information on contemporary, Spanish *rondallas*. Broadly, following an historical sequence in terms of the direction of Hispanic, colonial expansion, a discussion of the transmission of the *rondalla* to the Philippines is appropriate.

## Chapter Two: Transmission or Diffusion of the *Rondalla* from Spain to the Philippines

### 2.1 Introduction

The current consensus of how and when the Spanish *rondalla* arrived in the Philippines appears to be that the ensemble came directly from Spain (i.e. not from Mexico as an intermediary) in the late nineteenth century, and “gathered momentum through the first half of the twentieth century”,<sup>315</sup> a view shared by Philippine *rondalla* Maestro Celso Espejo,<sup>316</sup> and writers such as Hila,<sup>317</sup> Pasamba<sup>318</sup> and Dadap.<sup>319</sup> This voyage would have followed a post-independence shipping route, such as that of the Royal Philippine Company, via the Cape of Good Hope.<sup>320</sup> Closer direct contact between the Philippines and Europe after the opening of the Suez Canal in 1869 which “may have indirectly affected music” has also been suggested by Parnes.<sup>321</sup> Culig points out that the *bandurria*<sup>322</sup> “has been part of the Filipino cultural heritage since its adoption from Spanish prototypes in the nineteenth century”.<sup>323</sup>

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<sup>315</sup> Peters, "The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments," 2.

<sup>316</sup> Jerome Aning, "Rondalla Maestro Makes Strong Pitch for Banduria," *Inquirer.net* (Makati City, Metro Manila: Philippine Daily Enquirer, 2007).

<sup>317</sup> Antonio C Hila, "Musika: An Essay on Philippine Music," *Tuklas Sining: Essays on the Philippine Arts*, ed. Nicanor G Tiongson, (Manila: Cultural Center of the Philippines, 1991).

<sup>318</sup> Angelita Carias Pasamba, *Rondalla Music*, (Manila: Rex Bookstore, 1985).

<sup>319</sup> Michael Dadap, *The Virtuoso Bandurria*, (Dumaguete City, Philippines: Unitown Publishing House, 2007).

<sup>320</sup> William Lytle Schurz, "The Royal Philippine Company," *The Hispanic American Historical Review* 3.4 (1920): 501.

<sup>321</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 105.

<sup>322</sup> *Bandurria* is not italicized in Culig's original text as it has been, in general, in this thesis.

<sup>323</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," viii.

An earlier appearance of the *bandurria* in the Philippines, however, is reported by Irving. This is a seventeenth-century Jesuit manuscript which contains reference to a man named Sebastian Bicos playing the *bandurrilla* (*bandurria*) in Manila on August 1, 1663.<sup>324</sup> The diagram which accompanied this report, reproduced by Irving in his book *Colonial Counterpoint*, shows a three stringed instrument with only four or five frets,<sup>325</sup> a carving of a human head at the end of the peghead and a round sound hole.<sup>326</sup> These characteristics correspond to descriptions of the *bandurria* in early Spain, which appeared in the preceding section on organology.

Based on a direct, nineteenth-century *rondalla* diffusion from Spain to the Philippines, the idea that only the *guitarra* and *bandurria* are Spanish, while the *laúd*, *octavina*, *piccolo* and *bajo de uñas-guitarrón Filipino* are Filipino developments based on the former,<sup>327</sup> is revealed to be a misconception. Works such as José de Campo y Castro's "Brief Method for Playing, by Means of Music, *Bandurria*, *Laúd*, *Octavilla*, Guitar with Twelve Strings and Six-Course *Cítara*",<sup>328</sup> and Damas' "New Easy and Progressive Method for Playing the *Bandurria*, *Laúd-lira* and *Octavilla* by Means of Music",<sup>329</sup> show that such instruments were already part of the Spanish ensemble (The Spanish term *octavilla*, has undergone a sound change from *ll* to *n* in the Philippines to become *octavina*, but both terms refer to an instrument with a small,

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<sup>324</sup> D. R. M. Irving, *Colonial Counterpoint: Music in Early Modern Manila*, (New York: Oxford University Press, 2010) 57.

<sup>325</sup> To count the frets precisely it would be necessary to determine from the diagram whether or not one of the frets represented is actually a "0 fret" which acts as a kind of nut rather than a fret as such.

<sup>326</sup> Irving, *Colonial Counterpoint: Music in Early Modern Manila*, 57.

<sup>327</sup> Ricardo R Calubayan, "Development and Evaluation of a Manual for a School Rondalla," Philippine Normal University, 2000, 14.

<sup>328</sup> *Breve Método para tocar por música, bandurria, laúd, octavilla, guitarra de doce cuerdas y cítara de seis órdenes*. The work was published under the pseudonym of C. Astromj Posayoc. A copy of the method is kept at the library of the *Real Conservatorio Superior de Música de Madrid* in Spain.

<sup>329</sup> *Nuevo Método fácil y progresivo para tocar con la posible perfección la bandurria, laúd-lira y octavilla por música*.

figure-of-eight body and *laúd*-like tuning).<sup>330</sup> A variety of instruments very similar to the *bajo de uñas-guitarrón* will also been shown to be present in Mexico.

Spanish plectrum instrument performers, such as Carlos Terraza, who toured the main capitals of Europe around 1880,<sup>331</sup> and Juan Domingo Ocón, active around 1859,<sup>332</sup> teachers such as Matías de Jorge Rubio,<sup>333</sup> and musicians such as Ruperto Baldarrain, director of the *Estudiantina Española*,<sup>334</sup> could have all, hypothetically, influenced the Philippine *rondalla*.<sup>335</sup> A prize for an *estudiantina* composition is also recorded to have been offered as part of the celebrations of the centenary of Spanish poet Pedro Calderón de la Barca (1600-1681) in May 1881.<sup>336</sup> VIPs including the King of Spain were present at this prominent

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<sup>330</sup> Verne De la Peña, "The Philippine Rondalla," *The 1st International Rondalla Festival Cuerdas nin Kagabsan Souvenir Program*, 2004. De La Peña offers the alternative suggestion that the term octavina is "probably a variant of the Italian "ottavina".

<sup>331</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 76.

<sup>332</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 137. Other prominent, Spanish *bandurria* players in the later part of the nineteenth century include: Miguel Echevarría, who gave recitals in London and Paris in 1850 and Angel Sola, dubbed "el Sarasate de la Jota" in 1894. Another player, Zoilo Zorzano, was favourably reviewed in the magazine *La Correspondencia Musical* 29 November 1892, for his *bandurria* performance which included a *bolero* by Verdi, and finished with a vocal *jota* accompanied by an orchestra of *bandurrias* and guitars.

<sup>333</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 142. Rubio published a method for the *bandurria* in 1862. Other teachers include García Sáenz, Nicolás, mentioned in the magazine *La España Musical*, edited in Barcelona 15 March 1873, and Cirilo López, who taught in Barcelona, in 1861.

<sup>334</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 133.

<sup>335</sup> If these figures were not the diffusers themselves, they certainly could have influenced that process, or those who did actively transmit and diffuse *rondalla* music and instruments to the Philippines. Historical musicologists may be able to establish a tangible link between one or several of these musicians and the Philippines. A painstaking search for documentation such as extant, personal correspondence might reveal a great deal, and offers an exciting challenge to those scholars with the disposition and inclination for such a task.

<sup>336</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 83.

event,<sup>337</sup> which may have come to the attention of Filipino students studying abroad. The period during which Baldomero Cateuara (1856–1929), Germán Lago Durán (1883–1967) and Felix de Santos Sebastián (1874-1946),<sup>338</sup> made their important contributions to the world of Spanish, plucked-string instruments, however, may have been slightly too late to influence the Philippine *rondalla*, prior to the official end of the Hispanic period in the islands in 1898.<sup>339</sup>

Another unexplored potential avenue for the *rondalla*'s late-nineteenth century diffusion to the Philippines, is influence coming obliquely via North America. In 1880, when a *bandurria* and guitar based ensemble from Madrid, called *Estudiante Figaro* toured the United States, they “singularly set in motion the resulting American mandolin craze which continued through the next several decades.”<sup>340</sup> Although this may be only a coincidental or parallel development, it did occur around the time of America's initial, colonial involvement in the Philippine islands around the time when it has been claimed that the *rondalla* rose to prominence there. In fact, according to Back, the *rondalla* “did not flourish in the Philippines until the period known as American Occupation, 1898–1946.”<sup>341</sup>

An emphasis on the *rondalla*'s direct Spanish connection draws attention away from the Philippine's important and sustained relationship with Mexico for more than two centuries via the galleon route. Although, as mentioned above, this route is not currently considered to

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<sup>337</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 83.

<sup>338</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 152.

<sup>339</sup> Nevertheless, as already pointed out, the year 1898 is a political marker, and not a definitive marker of the cessation of all types of communication between persons in the Philippines and those in Spain, so it is also possible that their work became known in the Philippines.

<sup>340</sup> Douglas Back, "The Philippine Rondalla," *Mandolin Quarterly* 2001: 14.

<sup>341</sup> Back, "The Philippine Rondalla," 15.

have brought the *rondalla* to the Philippines, for the most part, the ensemble's main instruments, and the musical language they rendered, did arrive initially via Latin America. In fact, given the strong influence, and wide diffusion of Hispanic music in Latin America, a strong parallel with the Philippines, in which pre-contact musics have been equally marginalized, can be drawn. Further, the North American Anglophone music which has impacted so strongly on the Philippines during the twenty-first century is also able to influence Latin America, as a result of trends toward globalization, commercialization of music and widespread communication technology.

Although deeper research into the musical connections between the Philippines and Latin America is "urged" by Peters,<sup>342</sup> much writing on the Philippine *rondalla*, including Pfeiffer's contribution, makes no mention of Mexico's role as intermediary in Spain's relationship with the Philippines.<sup>343</sup> Trimillos, however, points out that "the Philippines as a Spanish colony were administered starting from 1578 by the Viceroy of Mexico", so it is likely that Spanish or *mestizo* Mexican plucked-string ensembles supposedly came to the Philippines through the colonial trade office in Mexico.<sup>344</sup> Irving describes the migration of craftsmen from Mexico to the Philippines, including makers of musical instruments such as the *bandurria*,<sup>345</sup> while Kasilag points to Mexican as well as Spanish and European influences on Philippine folk music."<sup>346</sup> Parnes considers the relationship between the *bajo*

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<sup>342</sup> Peters, "The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments," 3.

<sup>343</sup> William Pfeiffer, *Indigenous, Folk, Modern Filipino Music*, (Dumagete City, R.P.: Silliman Music Foundation, 1976) 148-49.

<sup>344</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 61.

<sup>345</sup> Irving, *Colonial Counterpoint: Music in Early Modern Manila*, 56-57.

<sup>346</sup> Lucrecia R. Kasilag, "Philippines, 3. Western Music in the Philippines," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), Vol 14, 651.

*de uñas* and Mexican *guitarrón*,<sup>347</sup> while a link between the *murga* or *murza* in Mexico and Spain and the ensembles such as the *comparsa* in an accompaniment role, in the Philippines, is mentioned by Canave-Dioquino.<sup>348</sup>

Clearly, despite agreement that the *rondalla* arrived in the Philippine in the late-nineteenth century, Spanish instruments and proto-type *rondalla* ensembles could also have travelled the nautical route from Spain, at any time during the centuries of colonial contact. It is possible here to trace this journey which began in Seville, moved down the river Guadalquivir and left the Spanish mainland at Cádiz. Travelling via the Canary Islands, the bearers of Hispanic culture entered the Caribbean, Mexico and Latin America finally arriving in Philippines, stopping en-route in Guam and the Marianas. To avoid oversimplification, the following factors should also be understood to have impacted on this basic model of diffusion:

1. Portuguese colonial expansion: Also bringing plucked-string instruments and a similar musical language which, from an indigenous point of view, may not have exhibited significant difference from that of the Spaniards.
2. Backflow and “interflow” of musical influence between countries: Acapulco<sup>349</sup> was a site of abundant activity, with Filipino musicians moving amongst actors, jugglers,

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<sup>347</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 98. Parnes does not pursue this matter further. He rather stresses the difference between the types of strings used on each instrument; the former's being metal while those of the latter he says are made of gut.

<sup>348</sup> Corazon Canave-Dioquino, "The Lowland Christian Philippines," *The Garland Encyclopedia of World Music*, eds. Terry E. Miller and Sean Williams (New York and London: Garland Publishing, 1998), Vol 4, 854. With regard to the influence of the *murga* and *estudiantina*, since during the Hispanic period the Philippines was in the position to receive Spanish influence both directly from Spain, as well as mediated through Latin America, the idea that either or both informed or preceded the Philippine ensemble is perfectly acceptable. The ideas of emergence and the idea of arrival of a new model are not mutually exclusive. Either or both may have contributed to the development of the Philippine *rondalla*.

<sup>349</sup> Gabriel Pareyon, *Diccionario Enciclopédico de Música en Mexico*, ed. Gabriel Pareyon (Guadalajara: Universidad Panamericana, 2007), Vol 2. This coastal city in the present day state of Guerrero was used as a Spanish port from 1532 and from the sixteenth century was important in trade with Asia via the *Nao de China* or *Galeón de Filipinas*.

merchants and adventurers,<sup>350</sup> and the many travellers that arrived in that port, enriching musical traditions with their numerous, regional influences.<sup>351</sup> A one-dimensional model of transmission between Manila and Acapulco ignores the possibility of various, additional, regional movement, exchange, interaction and influence.<sup>352</sup> Also, even if Latin American influence is downplayed, Latin American influence would still be present in the Philippines as a result of reciprocal influence between Spain and its Latin American colonies.<sup>353</sup>

3. Disrupted communicative channels in the nineteenth century: Communications between the Philippines, Spain and other parts of the Spanish empire were seriously altered by the official end of the Galleon trade in 1813,<sup>354</sup> the “region wide struggle for independence” between 1810 and 1825 throughout Spanish colonial Latin America,<sup>355</sup> and the conflict of the 1898 Spanish-American war.<sup>356</sup> These events provide an historical backdrop to the idea of the *rondalla* arriving in the Philippines directly from Spain, despite regular contact over a long period between Acapulco and Manila.

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<sup>350</sup> Pareyon, 392.

<sup>351</sup> Pareyon, 19. In the nineteenth century, for example, groups made up of harp, violin, guitar, and *bajo quinto* or *bajo de espigas* accompanied folkloric song and dance and spread from Acapulco along the coast.

<sup>352</sup> Peters, "The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments," 2. Peters emphasizes: "Although Mexico was the point of departure for the galleon trade, there was much movement of people and goods on the South American continent. The sailors and merchants on these ships would have come from far-flung areas of the continent, and elsewhere."

<sup>353</sup> Chase, *The Music of Spain*, 262.

<sup>354</sup> W.E. Cheong, "The Decline of Manila as the Spanish Entrepot in the Far East, 1785-1826: Its Impact on the Pattern of Southeast Asian Trade," *Journal of Southeast Asian Studies* 2.2 (1971): 142.

<sup>355</sup> G.R. Andrews, "Spanish American Independence," *Latin American Perspectives* 12.1 (1985): 105.

<sup>356</sup> T.G. Paterson, "United States Intervention in Cuba, 1898: Interpretations of the Spanish-American-Cuban-Filipino War," *History Teacher* 29.3 (1996): 342.



## 2.2 Seville-Cadiz-The Canary Islands

Seville, the point of departure for those who travelled to the New World was also an important city in the history of Spanish music and a famous centre for the manufacture and export of musical instruments. Averroes (1126-1198) wrote that “when a learned man died in Seville, his books were sent to Córdoba to be sold; on the other hand, when a musician died in Córdoba, his instruments were sent for sale to Seville.”<sup>357</sup> Composition,<sup>358</sup> music printing<sup>359</sup> and music education<sup>360</sup> enjoyed advanced cultivation in Seville.

The character of Hispanic, colonial expansion was also influenced by Seville’s regional position in Andalusia. This region was the origin of many seafarers, and even those Spaniards wishing to immigrate to the New World, or the Philippines, were obliged to congregate there before departing. The music of Andalusia has been described as belonging “not to a special class, but to the people.”<sup>361</sup> If this is the case, as a common inheritance, its transmission to the New World would not be hindered by the various social levels of those who embarked on the journey to the New World. Seville is also a city which has long extended an influence over nearby cities. The town of Badajóz, for example, is about half way between Lisbon and Seville. The Extrameños of this region were among those who travelled to the New World and left their imprint on Cuba, Venezuela and Mexico.<sup>362</sup>

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<sup>357</sup> Livermore, *A Short History of Spanish Music*, 29.

<sup>358</sup> The *Cantigas* of Alfonso X, for example, were composed in Seville.

<sup>359</sup> Livermore, *A Short History of Spanish Music*, 64. Alfonso Mudarra’s *Tres libros de música en cifra para la vihuela* [Three books of music in tabulature for the *vihuela*], for example, were printed in Seville in 1564.

<sup>360</sup> Livermore, *A Short History of Spanish Music*, 68. For example, an early music school in Seville was founded by Fernando de Contreras (c. 1470-1548). The institution was intended to train boys in religion, letters and music. As will be mentioned in later sections, such training was provided by the religious in the centuries which followed in the various theatres of Hispanic, colonial expansion.

<sup>361</sup> Livermore, *A Short History of Spanish Music*, 29.

<sup>362</sup> Livermore, *A Short History of Spanish Music*, 164.

Cádiz, from which vessels left the Spanish mainland, had, in Roman times, exerted an influence which was felt as far as Rome itself, and the dancing girls of Cádiz are described performing at Roman banquets by the Aragonese Martial, a Celtiberian from Calatayud.<sup>363</sup> Much later, at the time when Italian opera “spread rapidly through all the important Spanish cities”, Cádiz, in particular, a city which was “buoyant thanks to commerce with America”, was a favoured place for Italian opera companies to establish themselves in commercial theatres.<sup>364</sup> These companies carried with them guitars and mandolins and travelled to the New World and as far as the Philippines where they enjoyed great popularity. While the general thrust of cultural expansion flowed from Cádiz in the direction of the New World, a reverse flow, mentioned earlier, is also identifiable in musical forms such as the, *tangos*, *alegrías*, *petenera*, *el punto de Habana* and *guajira*.<sup>365</sup> This is a process of transformation of the model and the reverse flow of transformed influence back to the cultural point of origin.<sup>366</sup>

In 1470, the Canary Islands, long the object of rivalry for possession between Spain and Portugal, were proclaimed part of the domain of Isabella and Ferdinand at the Treaty of Alcacova (a claim made official in 1492). Spanish colonial activity involved conflict and enslavement of the indigenous inhabitants referred to as *Guanches*. It also resulted in intermarriage between Spanish men and *Guanche* women and the development of *criollo* or *mestizo* culture.<sup>367</sup> The Canary Islands’ position as an ideal stopping point for vessels

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<sup>363</sup> Livermore, *A Short History of Spanish Music*, 5.

<sup>364</sup> Albert Recasens, "Spain, I, 4," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Macmillan, 2001), Vol 24, 127.

<sup>365</sup> Livermore, *A Short History of Spanish Music*, 172.

<sup>366</sup> Stein, "Spain, I, 3," 121.

<sup>367</sup> Dot Houghton, *The Canary Islands*, (Great Britain: New English Library, 1973) 21.

travelling between Spain and the Americas was affirmed by Suárez<sup>368</sup> who explained: “Many Canarians travelled to the Americas and to the Philippines so there is much musical influence that derives.”<sup>369</sup> Ensembles of plucked-stringed instruments and music related to the *jota* were carried to, and beyond, the islands where they are still present today. A group “resembling the *rondalla*” accompanies the *folia*, an important sung dance. Another dance called the *isa* which is similar musically to the Aragonese *jota*, but with steps which are likely to be of pre-Spanish, *Guanche* origin, is also very common in the Canaries.<sup>370</sup> Suárez also affirmed the existence of a *rondalla* tradition in the Canary Islands which she defined “a singing group that uses stringed instruments (and some percussion) to accompany them.” Suárez added that the *bandurria* is “one of the most popular stringed instruments in the Canary islands”.<sup>371</sup> Primarily a classical musician, Suárez pointed out that in the Canary Islands the *bandurria* is considered to be an informal instrument, found in the context of folklore, but not as part of a serious curriculum of study at a musical conservatorium. Other plucked-string instruments in the Canaries include the Spanish *guitarillo* or *tiple* (treble guitar).

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<sup>368</sup> Emma Suárez is a classically trained musician from the Canary Islands who is currently resident in the United States.

<sup>369</sup> Emma Suárez, e-mail to the author, 6 April 2010.

<sup>370</sup> Palacín, Cunningham and Pelinski, "Spain, Ii, 4," 148.

<sup>371</sup> Emma Suárez, e-mail to the author, 6 April 2010.

### 2.3 The Caribbean: Puerto Rico and Cuba – Stepping Stones to the Mainland

Before they went on to make forays into the American mainland, the bearers of Hispanic culture first arrived in the Caribbean, the area is represented by the present day countries of Puerto Rico, Haiti, the Dominican Republic, and Cuba. In 1492 Columbus arrived at the island of Hispanola (present day Haiti and the Dominican Republic). Thus began a wave of Spanish immigration which completely wiped out the earlier inhabitants.

Stringed instruments, mandated by Ferdinand and Isabella to be sent to the New World in large numbers as “tools of religious observation and persuasion”, included *vihuelas*, guitars of various sizes, *tiples* from Spain and the Canary Islands, *bandolas* or *bandolinas*, *laúdes* and *bandurrias*.<sup>372</sup> Documents in the *Real Hacienda* of Puerto Rico record the first arrival of a *vihuela* in 1512 and the first Spanish guitar in 1516.<sup>373</sup> It is also important to recognize the significant African musical influence in the Caribbean, which resulted from the importation of West African Slaves. Local developments of *rondalla* instruments such as the *bandurria* or *laúd* resulted in the *cuatro* and the *tres*. These instruments came into being when “mixed-race Creoles, native-born whites, and African slaves applied their resourcefulness and simple tools to local materials,<sup>374</sup> creating workable replicas of what must have been expensive and scarce

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<sup>372</sup> William R. Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," *Acoustic Guitar* (1995), 53.

<sup>373</sup> L.F.R. Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," (Princeton, NJ. Or <http://www.teoria.com/articles/inst.htm>.(visited 2/18/2007), 2001), 4.

<sup>374</sup> Caution may be necessary when the use of local materials to construct an instrumental replica is appraised as a development or innovation. One might ask what other option would have been available at the time. The use of such materials was more likely a necessity than a choice.

originals".<sup>375</sup> Morales lists Puerto Rico's "own string instruments" as the *cuatro*, *tiple*, *tres* and *bordonúa*.<sup>376</sup>

### ***Cuatro***

The Puerto Rican *cuatro* has several courses of strings, is played with a plectrum,<sup>377</sup> and performs a similar role to the *bandurria* in ensembles which resemble the Spanish *rondalla*.<sup>378</sup> Constructed from native hardwoods, it originally possessed four gut strings,<sup>379</sup> and now has wire strings, four double courses, plus a fifth,<sup>380</sup> which is either single or double.<sup>381</sup> The two lowest courses have octave rather than unison doublings, which create octave displacements and give the instrument a distinctive sound. The *cuatro* came to be seen as a national Puerto Rican instrument in the middle of the nineteenth century<sup>382</sup> and has served as a "compelling symbol of national identity".<sup>383</sup>

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<sup>375</sup> Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," 54.

<sup>376</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 4.

<sup>377</sup> Turnbull and Sparks, "Guitar, 8 Regional Variations (I)Iberia, Latin America and the Pacific," 572.

<sup>378</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 11. Morales also speculates that the *vihuela*, *tiple* or Portuguese *cavaquinho* may instead be the origin of the *cuatro*.

<sup>379</sup> Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," 59.

<sup>380</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 11. Morales, however, presents the additional fifth string as a double course and not a single string. He claims that the doubling of strings into courses and addition of a fifth string occurred between 1849 and 1887 but does not connect the development to a related, historical development or influence. Unresolved speculation as to whether the added course was a higher or lower course is also mentioned.

<sup>381</sup> Turnbull and Sparks, "Guitar, 8 Regional Variations (I)Iberia, Latin America and the Pacific," 572.

<sup>382</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 12.

<sup>383</sup> Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," 59.

Other Puerto Rican plucked-string instruments include:

### ***Tiple***

Linked to *guitarillo* of the Canary Islands in the 16th century, there are three main types of Puerto Rican tiple:<sup>384</sup>

1. *Tiple doliente* (5 strings, 16 frets and common in mountain areas)
2. *Tiple requinto* (3 strings, 10 frets and common in coastal areas)
3. *Tiple con macho/tiplón* (5 strings, 18 frets common in coastal areas)<sup>385</sup>

### ***Tres***

The *tres* is primarily associated with Cuba and is less common in Puerto Rico. It has three courses of strings tuned to the pitches e-c-g, with octave displacements on the outer two courses.<sup>386</sup>

### ***Bordonúa***

Possibly a development of the *guitarrón*, this bass instrument's name comes from the word “*bordón*” [thick or bass string]. The use of vibrato to create a “crying” effect was characteristic of this instrument. The *bordonúas* role is now usually taken by the Spanish guitar.<sup>387</sup>

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<sup>384</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 10.

<sup>385</sup> The fifth string of the *tiplón* is a drone string similar to the banjo.

<sup>386</sup> William R. Cumpiano, Ramón M. Gómez and Benjamin Lapidus, *The Tres in Puerto Rico and Cuba*, 1991, Available: <http://www.cuatro-pr.org/node/78>, 18 April 2012. Several other configurations of octave displacements the outer two courses are also used, although the pitches remain the same (unless a capo is used on the second fret to raise the overall pitch by a tone).

<sup>387</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 10. Although some musicians sought to consciously revive this instrument in Puerto Rico during the latter part of the 20th century, its role in the *orquesta jíbara* was taken over at the beginning of that century by the Spanish guitar.

Along with auxiliary percussion, the instruments listed above form the Puerto Rican *orquesta jíbara*,<sup>388</sup> an ensemble deeply integrated into the rituals, ceremonies and celebrations of Puerto Rican life<sup>389</sup> and transcending boundaries of class.<sup>390</sup> The *orquesta jíbara* performs music such as the *seis*, *villancico* and *aguinaldo* and often accompanies patriotic song texts which encourage the affirmation of national identity.<sup>391</sup> In the mid nineteenth century, travelling *jíbaro* musicians disseminated the music of “theatre, opera and *zarzuela* companies, military bands and orchestras” to rural areas.<sup>392</sup>

In 1898, like the Philippines, Puerto Rico was ceded to the United States at the time of the Spanish American war. It has, however “retained its Hispanic character and culture”<sup>393</sup> and ensembles referred to as *rondallas* also still perform in contemporary Puerto Rico. One example of a *cuatro* ensemble referred to as a *rondalla* was accessible in footage of a 1989 television appearance by “Maso Rivera and his *Rondalla*” [*Maso Rivera y su Rondalla*]. *Maestro* Rivera’s group is made up of guitars and *cuatros*. They perform a simple melody in slow or medium, triple time which is followed by a more up-tempo, duple version of the same melody. Members of the audience rise from their seats to dance, *Maestro* Rivera improvises melodically, finally singing a verse in semi-spoken style.<sup>394</sup>

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<sup>388</sup> Manuel A Alonso, *El Gibaro*, (Rio Piedras Puerto Rico: Editorial Cultural, 1974) 39.

<sup>389</sup> Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," 59. The *orchestra jíbara* is also found in the Dominican Republic. Cumpiano describes the ensemble being made up of *tiple*, *cuatro* and *bordonúa*. He also refers to a version of the *tiple* called a “*triplete*”, a local guitar tuning e, c, d, e, f, a, e and a local version of the *tres*.

<sup>390</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 4.

<sup>391</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 4.

<sup>392</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 13.

<sup>393</sup> Morales, "Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture," 4.

<sup>394</sup> Maso Rivera, “Maso Rivera Y Su Rondalla 1989 - Cuatro Puertorriqueño – Puerto Rico,” (You Tube, 2012). One of the comments added in response to this video refers to the “*humilde jíbara*” [humble *jíbara*]. The programme’s hostess speaks to *cuatro maestro*, Señor Rivera referring to the “*rondallita*” (little *rondalla*) which

During the twentieth century, the *cuatro* followed a pattern of development very similar to *rondalla* instruments in the Philippines. This cyclic pattern of transmission, whereby a musical form practised by the elite is taken up by “the people” and then later championed by the elite, has been described by De Leon and is referred to later in relation to the Philippines.<sup>395</sup> During the first decades of the twentieth century, the arrival of radio enabled *cuatro* music to be disseminated to rural areas. During the 1960s, however, the “danger of its virtual disappearance” was identified by Dr. Ricardo Alegría, the director of the Institute of Culture of Puerto Rico which prompted him to encourage a resurgence of the instrument by creating a mass teaching method with Francisco López. In the last decades of the twentieth century there was an increased interest in pedagogy, a move towards performing classical compositions and arrangements and inclusion or integration of the *cuatro* into the academy.<sup>396</sup> Towards the end of the twentieth century, an increasing number of transcriptions by composers from the European, classical music tradition such as Bach began to be performed on the *cuatro* and Puerto Rican composer Ernesto Cordero wrote a concerto for *cuatro* and string orchestra.

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he has brought to the television studio. He tells her that next time he returns he will bring twenty-five or thirty players and makes a comment about music teaching “I devote myself to the teaching of a child in order to educate a whole community” [*Yo me dedico a enseñar a un niño para educar a un pueblo*] which is met with enthusiastic applause.

<sup>395</sup> Felipe M De Leon Jr., “The Roots of a People’s Art: The Philippine Rondalla,” *Plucked String Music: Tradition, Change and New Directions* (Tagum City, Philippines: 2011), 7.

<sup>396</sup> Morales, “Folk Instruments of Puerto Rico: Their Origins, Roots, and Influence in Puerto Rican Culture,” 13-14. Methods that have been published for the *cuatro* include that of Rafael “Pilo” Suárez in the 1970s and the Suzuki method teaching has been applied to the instrument and its ensembles by the Puerto Rican group “The Rondalla of Humacao.” Morales relates that in the 1990s, the University of Puerto Rico (Rio Piedras campus) created an institutional folk music ensemble called *Conjunto Criollo*, at the suggestion of Dr. Luis Manuel Álvarez. Also “in 1997 the Conservatory of Music of Puerto Rico began to offer a Puerto Rican *cuatro* course, limited to two years but aiming to create a whole degree in the instrument and its actual repertoire. Also, the Inter American University of Puerto Rico (metro campus) has included the Puerto Rican *cuatro* in its popular music program.”



European colonization of Cuba began in 1511 although Spanish attention was soon directed towards “New Spain”.<sup>397</sup> The diffusion of Hispanic music followed a similar pattern to other Spanish colonies. In addition to the sacred music taught by the religious, the frequent arrival of immigrants, soldiers, *zarzuela* troupes and other touring musicians, brought Hispanic music to the island.<sup>398</sup> Also, importantly, the musical tradition of Cuba is a result of both Hispanic and African influences,<sup>399</sup> and this has naturally influenced the indigenization of *rondalla* instruments.

In nineteenth-century Cuba, *rondalla* instruments from Spain such as the *bandurria*, guitar and *laúd* were used to accompany “re-composed or improvised verses” called *puntos*<sup>400</sup> which usually included a *ritornello* section in which “single-note, often flashy improvisations” were played on the *bandurria*.<sup>401</sup> With time, indigenized<sup>402</sup> forms of these instruments such

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<sup>397</sup> A. Carpentier and E.S. Cohen, “Music in Cuba (1523-1900),” *Musical Quarterly* 33.3 (1947): 365. According to Carpentier and Cohen, “Cuba was considered merely a stepping stone to the Continent, offering meagre and transient advantages.”

<sup>398</sup> P.L. Manuel, “The Guajira between Cuba and Spain: A Study in Continuity and Change,” *Latin American Music Review* 25.2 (2004): 155.

<sup>399</sup> Robin Moore, “Cuba, Ii: Traditional Music,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 6, 763.

<sup>400</sup> Manuel, “The Guajira between Cuba and Spain: A Study in Continuity and Change,” 138-39. This genre was mainly associated with white or *mulatto guajiros* [farmers or men of the land from the Cuban countryside or mountainous interior].

<sup>401</sup> Manuel, “The Guajira between Cuba and Spain: A Study in Continuity and Change,” 140,42. Manuel suggests that this manner of interspersing instrumental sections between sung verses comes from the earlier use of the *laúd*’s predecessor, the *ud*, in the same way, in Moorish music, an idea already mentioned in relation to Spain.

<sup>402</sup> The description of this process as “indigenization” must be qualified by the recognition that the island’s pre-Hispanic inhabitants were disseminated as a result of Hispanic colonialism.

as the *tres* came to be used in their place<sup>403</sup> and in the 1940s, Courlander described an ensemble of *claves*, and either guitar or *seis* (having six double strings), a *tres* or a *laúd*.<sup>404</sup>

### ***Tres and Son***

The result of African influence, the *tres* is said to have been brought to Santiago from Baracoa in around 1892 by street musician, Nené Manfugás.<sup>405</sup> Like the *bandurria*, the *tres*, has a primarily melodic role, is played with a plectrum, and has courses of multiple rather than single strings. Like the *tres* in Puerto Rico it is tuned to the pitches e,c,g with the outer strings including octave displacements.

The importance of the *tres* in Cuban music comes from its connection with the *son*, an important, national Cuban music genre.<sup>406</sup> *Son* ensembles were basically “made up of guitar and *marímbola* (box bass) or *bojíta* (rum jug)” but grew to include guitar, *tres*, maracas, *claves*, bongos, trumpets, second guitar and *marímbola* or *bojíta*. The increasing demand for greater volume and resonance has seen the *marímbola* replaced by a standard acoustic bass.<sup>407</sup> While of great local importance, the *son* is diffused outside Cuba. In Mexico, for example, *son* is a “generic term for peasant or rural music,”<sup>408</sup> whose distinguishing features

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<sup>403</sup> J. Robbins, "The Cuban "Son" As Form, Genre, and Symbol," *Latin American Music Review* 11.2 (1990): 182.

<sup>404</sup> H. Courlander, "Musical Instruments of Cuba," *The Musical Quarterly* 28.2 (1942): 240.

<sup>405</sup> Robbins, "The Cuban "Son" As Form, Genre, and Symbol," 184.

<sup>406</sup> Robbins, "The Cuban "Son" As Form, Genre, and Symbol," 188.

<sup>407</sup> Cumpiano, "The Stringed Instruments and Musical Creations of the Spanish Caribbean Caribbean Memories," 56.

<sup>408</sup> E. Thomas Stanford, "Mexico, Ii, 2 Traditional Music: Mestizo Forms," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 16, 548.

include the use of *sesquialtera* [*hemiola*] and the alternation of verse and either vocal or instrumental refrains.<sup>409</sup>

Although in Cuba the “*son* is unrivalled as the embodiment of an indigenous musical mainstream and as a symbol of musical nationalism,”<sup>410</sup> it is, nevertheless, in some cases viewed pejoratively by white or *mulatto* Cubans who associate the genre with the lower classes.<sup>411</sup> Varied perceptions of the *son* highlight the complex nature of Cuban society and problematize the current position of Spanish, colonial, musical contributions such as *rondalla* instruments and their music. Although Manuel claims that “personal, economic, and cultural exchanges” continued between Cuba and Spain after the Spanish American war and Cuban independence in 1898,<sup>412</sup> Spanish poet, Manuel Curros Enríquez, observing the influence of American culture at a baseball game wrote, “I had a presentiment that Spain had died for Cuba.” He explained further:

Yanqui way conquer with such finesse ... When a people are influenced by another to the extent that they allow even the games of childhood and adolescence to be replaced, how could they not be dominated? The future, which is a people’s principal essence, no longer belongs to them. That is why

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<sup>409</sup> Thomas Stanford, “México V. Música Popular E Indígena,” *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 2000), Vol 7, 522. Emerging under the influence of church music, brass bands and occasionally orchestras in the colonial period, the *son* was a popular or folkloric music with many different, regional types, flourishing outside the socio-political power centre. Improved communication networks between the centre and the periphery have acted to lessen the breadth of diversity of regional *son* styles. The *son* is sung to octosyllabic *coplas* [verses] usually centring around the theme of romantic love and danced as a couple dance which represents a courting display. The music is strophic and most *sons* have an *estribillo* or refrain. The primary, rhythmic characteristic is *sesquiáltero* or the simultaneous combination of 3/4 and 6/8 pulses. Plucked-string ensembles provide the characteristic accompaniment for this form, combining plucked and strummed guitars and *requintos*. Violins and harps were also used frequently in the nineteenth century but this practice fell into disuse.

<sup>410</sup> Robbins, “The Cuban “Son” As Form, Genre, and Symbol,” 182.

<sup>411</sup> J. Robbins, “Practical and Abstract Taxonomy in Cuban Music,” *Ethnomusicology* 33.3 (1989): 387.

<sup>412</sup> Manuel, “The Guajira between Cuba and Spain: A Study in Continuity and Change,” 143.

the loss of Spanish sovereignty in Cuba does not date from 1898. It is much earlier... That is why the popularity of baseball made me realize, virtually upon landing in Cuba, that I found myself in a foreign country.<sup>413</sup>

In the last century, the body of scholarship on the fascinating world of Cuban music has continued to grow. In the context of the current study, however, it is sufficient to note that, as a link in the chain of Hispanic expansion reaching towards the Philippines, as is the case in Puerto Rico, *rondalla* instruments, played in ensembles, made a mark musically on the island and have remained, in an indigenized form, as part of a music connected to notions of national identity.

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<sup>413</sup> L.A. Perez Jr, "Between Baseball and Bullfighting: The Quest for Nationality in Cuba, 1868-1898," *The Journal of American History* 81.2 (1994): 512-13.

## 2.4 Mexico

The Catholic missionaries were able to form choirs in their missions almost as soon as they arrived in the New World.<sup>414</sup> In addition to being trained in Western music, Mexican Indians learned to construct instruments such as violins, guitars, *vihuelas* and harps.<sup>415</sup> It is possible that due to the high level of instrument making which developed in Mexico, many of the first instruments to arrive in the Philippines, and those which formed models for the instruments constructed by Filipinos, were actually made in Mexico. This is particularly likely in case of larger instruments like basses and cellos since the land bridge from Veracruz to Mexico City and the port of Acapulco, the departure point for the galleon trade, required an overland journey which included negotiating rivers by canoe.

Ordinary colonists and soldiers also introduced the traditional ballads of Spain to Mexico.<sup>416</sup> There were also increasing contexts for secular music-making by the social elite. These included soirées at aristocratic palaces and colonial family homes influenced by the fashions of the Spanish court.<sup>417</sup> Theatres and dancing schools were established,<sup>418</sup> and the theatrical forms *tonadilla escénica* in the eighteenth century and the *zarzuela* in the nineteenth and

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<sup>414</sup> Robert Stevenson, "México II. Música Colonial," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 2000), Vol 7, 500. For example, training in European music was offered in Mexico as early as 1524 when Fray Pedro de Gante opened a school in Texcoco, Mexico.

<sup>415</sup> J.A. Guzmán-Bravo, "Mexico, Home of the First Musical Instrument Workshops in America," *Early Music* 6.3 (1978): 350-55. From these beginnings, up until the period of political instability surrounding the end of the Spanish monarchy in Latin America, when the art of instrument making went into decline, makers were active in Mexico. In fact, areas such as Pátzcuaro, Michoacán focussed on instrument making as a local industry and maintained high standards by means of a kind of guild system.

<sup>416</sup> Chase, *The Music of Spain*, 258-59.

<sup>417</sup> Guzmán-Bravo, "Mexico, Home of the First Musical Instrument Workshops in America," 350.

<sup>418</sup> Chase, *The Music of Spain*, 258. One such school was established by a companion of Cortés who is described as "tocador de bihuela y que enseñaba a danzar" [a player of the *vihuela* who taught dancing].

twentieth centuries, which featured popular Spanish “regional airs and dances,”<sup>419</sup> included plucked-string instruments in their accompanying ensembles, and aided the dissemination of Spanish music.

Religion as a means of pacification<sup>420</sup> and the establishment of *encomiendas* [systems of native labour]<sup>421</sup> were features of Spanish colonial strategy in both the New World and the Philippines.<sup>422</sup> The process of colonization resulted in complex societies, stratified hierarchically by caste, with Spanish born whites or *peninsulares* in an ascendant position. Below them came *criollos* [American/Mexican born whites], *mestizos* [persons of Spanish-native Indian descent], *mulattos* [persons of Spanish-African descent] native Indians [*indios*] and *negros* [Africans].<sup>423</sup> The *rondalla*, in terms of the origin of its instruments, the musical language it renders, its performance context and integration into Christian-based ceremony and celebration, is originally or fundamentally a musical expression of *peninsulares*. Nevertheless, as demonstrated in relation to the Caribbean, indigenization has resulted in unique, local, plucked-string ensembles, which have come to be associated with notions of national identity in post-colonial, Hispanic societies. The selection of Hispanic forms for this role may be a default, resulting from the “erasure of all or most of the [sic] Mexico and the Philippines pre-Spanish history.”<sup>424</sup> In the case of the Philippines, however, the double or “re-colonialism” by the United States erases Spanish history too. The attachment of positive

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<sup>419</sup> Chase, *The Music of Spain*, 261.

<sup>420</sup> E.I. Rodriguez, "Primerang Bituin: Philippines-Mexico Relations at the Dawn of the Pacific Rim Century," *Asia Pacific: Perspectives* (2006): 5.

<sup>421</sup> A system put in place during the Spanish colonization of Latin America whereby the crown granted a landholder a certain amount of native labour and the right to extract tribute, in return for the protection and education of the natives in the Catholic faith.

<sup>422</sup> Rodriguez, "Primerang Bituin: Philippines-Mexico Relations at the Dawn of the Pacific Rim Century," 6.

<sup>423</sup> Rodriguez, "Primerang Bituin: Philippines-Mexico Relations at the Dawn of the Pacific Rim Century," 6.

<sup>424</sup> Rodriguez, "Primerang Bituin: Philippines-Mexico Relations at the Dawn of the Pacific Rim Century," 9.

value to these “cultural by-products”<sup>425</sup> focuses attention on the creative response of colonized peoples to cultural contact.

### **Mexican Plucked-string Instruments**

The plurality of cultures in Mexico has resulted in chordophones with “innumerable morphological distinctions”.<sup>426</sup> This great variety can be seen in the list, extracted from an organological overview of instruments in Mexico by Contreras, which appears as appendix 4 on Auxiliary Disc Three. Contreras divides these instruments into plucked, strummed and bowed chordophones, and points to the following three kinds of striker used in Mexico:<sup>427</sup>

- *Uñas*: thumb-picks. Small pieces of plastic or tortoise shell, curved at one end like a thimble so that it can be attached to the thumb of the plucking-hand.
- *Plumillas/ espigas*: plectra or picks. Small pieces of plastic, tortoise shell or antler held mainly between the flesh of the thumb and index fingers.
- *Plectros*: small, flat, lengthened rods of antler or wood.

Spanish *rondalla* instruments are present amongst this myriad of Mexican chordophones.

During the sixteenth century in Veracruz, instruments such as the *bandurria* “had a prominent place amongst the *criolla* and *mestiza* population and were soon made with local materials.”<sup>428</sup> One of the first plucked-string instruments brought by Europeans, the

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<sup>425</sup> Rodriguez, "Primerang Bituin: Philippines-Mexico Relations at the Dawn of the Pacific Rim Century," 4.

<sup>426</sup> Juan Guillermo Contreras, "México Vi. Organología," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 2000), Vol 7, 536.

<sup>427</sup> Contreras, "México Vi. Organología," 534-35.

<sup>428</sup> Pareyon, 1088.

*bandurria* appears along with the guitar, harp and *cítara*, as instruments brought by Antonio de Rivas for musical activity at the cathedral of Mexico in 1621.<sup>429</sup>

While the *bandurria* currently has a place in musical groups “reminiscent of colonial times”<sup>430</sup> such as the *estudiantina*<sup>431</sup> and the *orquesta típica* (an ensemble of varied size and instrumentation, which plays traditional, Mexican pieces),<sup>432</sup> it does not appear to be an important instrument in Mexico today. Members of the guitar family played *rasqueado*,<sup>433</sup> on the other hand, are wide-spread and prominent.

An instrument of great historical interest is the Mexican *bandolón*.<sup>434</sup> Considered the instrument most representative of Mexico from the mid-eighteenth century and throughout the nineteenth century, it had the same tuning and manner of stringing as the Philippine

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<sup>429</sup> Pareyon, 891.

<sup>430</sup> A. Rebolledo, "Meditaciones En Un Centenario," *Hispania* 18.4 (1935): 438. Rebolledo, writing in the mid 1930s about the maintenance of Spanish language and culture in the North American area of New Mexico claims that the Spanish-Americans of New Mexico maintain their Spanish-American psychology, “with all its defects and all its good qualities]. Rebolledo goes on to describe a centenary celebration at which the participants danced to an ensemble of stringed-instruments including the *bandurria*: “Last June 7th a dance and gala was celebrated in Las Vegas in commemoration of the centenary. At this dance they used antique costumes, typical of the place and the epoch. The occasion conspired and the dance gave rise to a large *fiesta*. More than a thousand people gathered dressed in antique style, with wide, frilled skirts, graciously adjusted bodices, silk veils, ornamental combs, earrings, fans and whatever constituted the splendour of those years past. Over several hours they danced the *chotis*, the polka, the mazurka, the Viennese waltz, the *warsuviana* and other old dances, to the rhythm of violins, *bandurrias* and guitars.” According to Rebolledo, the Hispanic spirit of these participants had not been lost, but remained, latent and easily awakened” [*latente y pronta a despertarse* ].

<sup>431</sup> Pareyon, 616.

<sup>432</sup> Pareyon, 783.

<sup>433</sup> Thomas Stanford, "Mexico, 2 Traditional Music, Mestizo Forms," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 16, 548-49. Writing about Mexican, traditional music, Stanford describes the use of harps and guitars, and the instrumentation of a *mariachi* ensemble but makes no reference to the *bandurria*.

<sup>434</sup> V.T. Mendoza, *Panorama De La Música Tradicional De México: Estudios Y Fuentes Del Arte En México*, (México: Imprenta Universitaria, 1956). 1956 book *Panorama de la musica tradicional de Mexico*, includes an illustration from *Los Mexicanos pintados por ellos mismos* of a “Tocador de bandolón en los bailes caseros [*bandolón* player at wedding dances].” This instrument, however, appears to have courses of double strings, unlike the quadruple string courses described by Pareyon.



*bandurria* has today. Played solo or combination with violins and guitars in small ensembles, it was among those instruments of the early *orquestas típicas* but its use declined in the mid-twentieth century.<sup>435</sup> The *laúd*, and other related instruments such as the *octavilla*, only became common in Mexico from around 1870. These instruments were incorporated into *estudiantinas* and the first *orquestas típicas*.<sup>436</sup> Several instruments' names have changed their meaning between countries. These include:

- *Jarana*: In Mexico this refers to a small guitar,<sup>437</sup> but in the Philippines refers to the act of serenading.
- *Vihuela*: Not the original, colonial instrument played by the Spanish elite, but rather an indigenized plucked-string instrument which “emerged in Western Mexico”. This instrument is shorter and narrower than a guitar and, when compared to the Spanish guitar, has a deeper sound box rather like that of the *guitarrón*.<sup>438</sup>

## Mexican Plucked-string Ensembles

### *Mariachi*

Most well known among the Mexican plucked-string instrument groups which typically perform *son* is the *mariachi* ensemble, “indigenous to Western Mexico, south of the city of Guadalajara”. Such groups are typically comprised of “guitars, *guitarrón* (bass guitar)

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<sup>435</sup> Pareyon, 113. The individual courses of the *bandolón* had the same pitches as the Philippine *bandurria*. Also, while the lower four courses have double strings, the two highest courses have multiple strings, a pattern also similar to the Philippine *bandurria*. The *bandolón*, however had quadruple-string, upper courses, while the Philippine *bandurria* has only triple-string upper courses.

<sup>436</sup> Pareyon, 577.

<sup>437</sup> Turnbull and Sparks, "Guitar, 8 Regional Variations (I)Iberia, Latin America and the Pacific," 571.

<sup>438</sup> C. Candelaria, P.J. García and A.J. Aldama, *Encyclopedia of Latino Popular Culture*, (Greenwood, 2004) 424. Although its five strings are tuned like the upper five strings of a guitar, an interesting feature of the *vihuela* is its re-entrant tuning. The instrument's function in *mariachi* ensembles is to provide “rhythmic and harmonic patterns” which are “interlocked with the bass.”

diatonic harp, violins and trumpet.”<sup>439</sup> Other similar groups in Mexico include the *chilena*,<sup>440</sup> *huapango*,<sup>441</sup> and the *conjunto Jalisco*, which is compared by Trimillos to the *rondalla* thus: “Although rhythmically different to the *rondalla* the *conjunto Jalisco* also has a homophonic music style and employs very similar plucked instruments”.<sup>442</sup> The most popular dance form in Mexico is the *jarabe*. It is generally performed in triple time and is very similar to the *jota*. The costume for this dance is the “*vestido de China*”.<sup>443</sup> Given that Manila was the trade hub between China and Mexico, the use of this costume is a clear indication of the flow of influence between Mexico and the Philippines impacting on folk dance practice.

### ***Estudiantinas/Tunas***

In sixteenth and seventeenth-century Spanish, colonial Mexico, the Spanish *estudiantina* was copied by the Latin American *mestizos*”<sup>444</sup> and the *guitarrón* added to standard instrumentation.<sup>445</sup> *Estudiantinas* became popular in Mexico during the “*Porfiriato*” (between 1876 and 1910 when Porfirio Díaz ruled the country), particularly among the members of the growing Spanish colony. A description of *estudiantina* instrumentation in the latter part of the nineteenth century mentions: four guitars, nine *bandurrias*, a violin, a cello, and tambourine, sometimes played by the group’s director. Although such groups “gradually

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<sup>439</sup> Stanford, "Mexico, Ii, 2 Traditional Music: Mestizo Forms," 548.

<sup>440</sup> Found south of Acapulco on the Pacific coast and made up of: Violin, *harana*, harp and auxiliary percussion on a wooden box.

<sup>441</sup> Stanford, "Mexico, Ii, 2 Traditional Music: Mestizo Forms," 549. Found in the Huasteca region and made up of: One violin, *jarana*, *huapangera* (large five-course guitar with eight or ten strings).

<sup>442</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 61.

<sup>443</sup> Chase, *The Music of Spain*, 268.

<sup>444</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 61.

<sup>445</sup> Martínez and Alfonso, "Estudiantina I: Spain," 837. This means instruments such as *bandurria*, *laúd*, guitar, mandolin and tambourine.

fell in to disuse” after the Mexican revolution (1910–1917), the tradition continues, with a reduced instrumentation, in Guanajuato Puebla and San Luis Potosí.<sup>446</sup> Unlike in contemporary Spain, where these ensembles still tend to be predominantly male, Mexico now has female *tunas* such as the *Tuna Femenil Negro y Oro de la Universidad Autónoma de México* [Black and Gold Female *Tuna* of the Autonomous University of Mexico]. An international *tuna* festival is also held in Guanajuato.<sup>447</sup>

### ***Orquesta Típica***

At the present time Mexican *orquestas típicas* tend to vary in their size and specific instrumentation, and play a repertoire of traditional Mexican pieces. The first all female *orquesta* was created by Apolonio Arias in 1893. The *orquestas típicas* of Miguel Lerdo de Tejada, Esparza Oteo and Juan N. Torreblanca were the first to record to disc in the early twentieth century. These groups also performed throughout Central and South America and in the United States.<sup>448</sup>

### ***Comparsa***

In Mexico this term seems to be quite unspecific musically. The *Diccionario Enciclopédico de Música en México* [Dictionary Encyclopaedia of Music in Mexico] places it in Veracruz, Tabasco, Campeche, Guerrero and Yucatán and defines it as: “A group dressed in the typical costume of their region, participants in the carnival day festivities or other public performances.”<sup>449</sup>

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<sup>446</sup> Pareyon, 380.

<sup>447</sup> Martínez and Alfonso, "Estudiantina I: Spain," 838.

<sup>448</sup> Pareyon, 783.

<sup>449</sup> Pareyon, 259.

### Mexican “*Rondallas*”

In contemporary Mexico the term *rondalla* typically refers to an all-male chorus who accompany themselves with guitars. This tradition began when seven *trio-romanticos* were formed into one large group to welcome the Dutch Royal family to Mexico in 1961.<sup>450</sup> The origins of such groups, whose instrumentation includes “guitars, mandolins and occasionally tambourines and a contrabass” are claimed to date back to the Spanish *tunas* and their antecedents in the Spanish colonial period. The various festivals in Mexico for the groups they call *rondallas*, however, such as the *Festival Nacional de Rondallas de Puebla* [Puebla National *Rondalla* Festival] have only developed since the 1970s.<sup>451</sup> This tends to support the idea that this genre is a recent development. One such group, the *Rondalla Motivos de Guadalajara*, performed at the first International *Rondalla* Festival in the Philippines in 2004. The comparison of this type of *rondalla* with the other Spanish plectrum-instrument based ensembles examined so far illustrates how the meaning of terms can change in transculturation. Language change in titles obscures the musical connection between Spanish songs and dances and their versions in a new environment when “the Creole versions of the peninsular songs and dances acquire new local names”. The connection is further obscured by forms which retain their names but undergo musical transformation.<sup>452</sup> If such a situation exists for musical forms, it is reasonable to expect that it may occur in the case of ensembles or instruments too. The terms “*rondalla*” in Mexico and “*jarana*” in the Philippines beckon to a Pandora’s Box of transculturated forms and their signifiers.

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<sup>450</sup> *Origen De Las Rondallas*, Available: <http://rondalla.wordpress.com/2010/08/02/origen-de-las-rondallas>, December 21 2011.

<sup>451</sup> Pareyon, 914.

<sup>452</sup> Chase, *The Music of Spain*, 268.

## 2.5 Other Latin American Countries

As has been emphasized, additional information on plucked-string instruments, groups and music in Latin America besides Mexico and the Caribbean helps to provide a more expansive view of the transmission and indigenization of Hispanic, plucked-string instruments.<sup>453</sup>

The *bandurria* and closely related instruments are clearly present in Latin America<sup>454</sup> as is the very similar *bandola*,<sup>455</sup> a tear-drop shaped instrument with concave back. The ensembles in which these instruments are played employ a “European tremolo style” and have strong similarities with the *rondalla*.<sup>456</sup> The tuning for the *bandola* in Colombia is exactly the same as the present day Philippine *bandurria*.<sup>457</sup> It also has triple-string treble courses, also a feature of the Philippine *bandurria*.<sup>458</sup>

A diverse range of variants of *estudiantinas* or *tunas* are found throughout the Latin American community, in such places as Bolivia, Chile, Uruguay and Venezuela.<sup>459</sup> The entire Spanish *tuna* repertoire has been adopted by Latin American *tunas* while the latter has

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<sup>453</sup> Here indigenization corresponds to De Leon’s model which appears of page 125 of this thesis.

<sup>454</sup> Schechter, "Bandurria," 657.

<sup>455</sup> John M. Schechter, "Bandola," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (New York: Macmillan, 1984), Vol 1.

<sup>456</sup> n.a. "Bandola," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan 2001), Vol 2.

<sup>457</sup> Schechter, "Bandola." The instrument referred to as a *bandola* in Venezuela, however, is different from the Colombian instruments having four single strings in the Western plains and four courses of strings in the north-east of the country.

<sup>458</sup> The lowest string of the Colombian *bandola*, however, is described as being a double-course while on the Philippine *bandurria* the lowest string is usually not a course but only a single string. The addition of extra strings to create triple-string courses is clearly not a development which is unique to Philippine *rondalla* instruments. Although multiple instances of a phenomenon do not automatically imply a causal link, given the shared experience of Spanish colonialism, the tripling of strings on closely related instruments in both the Philippine and Latin America is certainly an interesting commonality.

<sup>459</sup> "Estudiantina," 834-42.

offered a corresponding enrichment to Spanish ensembles via a backflow of musical influence.<sup>460</sup>

Bolivian *estudiantinas* or *tunas* were most strongly linked to *criollo* music since the ensemble's arrival in the nineteenth century. In the twentieth century the inclusion of Andean instruments such as *charangos* and *quenás* has become increasingly common. The accordion, an instrument utilized mainly by the Bolivian *mestizo* sector, has also come to be included in these groups.<sup>461</sup> Like Bolivia, the timing of the arrival of the *estudiantina* in Chile has been placed at the end of the nineteenth century, inspired by the *Estudiantina Española Fígaro* or Fígaro Spanish Students,<sup>462</sup> who performed in Chile in 1885. This group also toured the south of Chile the following year, in combination with a *zarzuela* company. A number of *estudiantinas* were developed and when *Fígaro* member, Joaquín Zamacois, established himself in Chile in 1894, he continued to encourage the development of groups based on the classical, Spanish *estudiantinas*. More frequently than in Spain, mixed-sex groups began to appear, an example being the *Sociedad de Beneficencia de Valparaíso*.<sup>463</sup>

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<sup>460</sup> Martínez and Alfonso, "Estudiantina I: Spain," 837.

<sup>461</sup> Walter Sánchez, "Estudiantina II. Bolivia," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 1999), Vol 4, 838-39.

<sup>462</sup> Felipe Sangiorgi, "Estudiantina VI. Venezuela," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 1999), Vol 4, 841. Popularly known by the name "*Los Caballeros de la Sopa*", and formed by the Spanish poet and diplomat, Manuel M. Marrero in 1887, *Fígaro* was made up of young members from the Canary Islands.

<sup>463</sup> Ramón Adreu Ricart, "Estudiantina III. Chile," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General Autores y Editores, 1999), Vol 4, 839-40. The instrumentation of these groups included *bandurrias*, mandolins, guitars, cellos and tambourines. The *estudiantina* of Manuel Ramos also added a snare drum. In the case of family *estudiantinas* who played popular music and dances at family gatherings, the harp and piano joined in with the ensembles. At the turn of the century, *bandurria* methods were published in Chile by musicians such as Joaquín Zamacois (1895), Manuel Ramos (1899) and Carlos Zorzi (1900). At the beginning of the twentieth century, when Chilean workers formed their own professional and social societies, *estudiantinas* found a welcome home in such groups. This led to the emergence of the first "philharmonic" style *estudiantina* in 1901 which combined twenty-six members of various workers groups, the majority being from the professional society of typographers. This group, *La Aurora*, was made up of both males and females and played instrumental music. In place of the traditional,

In Venezuela, plucked-string instruments have been present since the earliest days of European, colonial activity.<sup>464</sup> In the eastern states, an ensemble of guitar, *bandolín* and *cuatro* accompanies the *galerón*.<sup>465</sup> The ensemble which accompanies Venezuela's national dance, the *joropo*, frequently includes *bandola*, *cuatro* and *maracas*. There are several variants of both the *bandola* and the *cuatro* in Venezuela. Double strung courses are found on the *bandola central*, also called *bandola guariqueña* while the *bandola Andina* combines courses of double and triple strings.<sup>466</sup> The *tiple*, strung with five courses of double or triple strings, is found in the Andean region which borders with Colombia.<sup>467</sup> Like the groups in Bolivia and Chile, the first *estudiantinas* appeared in Venezuela at the end of the nineteenth century.<sup>468</sup> These were groups made up of plucked-string and woodwind instruments and

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Hispanic costumes they wore three-piece suits or everyday clothing and their instrumentation also occasionally included piano or banjo. Since that time, a number of societies aiming at enriching the social and cultural activities of the Chilean working class were established and many of these developed *estudiantinas*. The organization of these ensembles involved key members holding facilitative roles such as director and music *maestro*. Ongoing running costs were met by a small membership fee. Such groups performed at dramatic and music soirees which would finish with social dancing. An *estudiantina* concourse was convened by the municipality of Santiago in 1905 and this stimulated the continued growth of these ensembles, particularly in the provinces. In 1939, the *Estudiantes Rítmicos*, made up of members from the *Orquesta Sincrónica* of the engineering students from the University of Chile, recorded popular themes, including *El Pobre Pollo*, *Volando voy* and *Simbad el marino*. *Estudiantes Rítmicos* were highly popular until they ceased activity 1950 at which time enthusiasm for the *estudiantina* waned. From the 1970s *estudiantinas* began to be revitalised in Chile included Ramón Adreu's *estudiantina Raíces* which was active until 1987. According to Ricart, at the end of the 20th century there were around twenty *estudiantinas* in the main, Chilean cities and these groups meet annually at special regional meetings.

<sup>464</sup> Walter Guido, "Venezuela, Ii, 3. Hispano-Venezuelan Music," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 26, 392.

<sup>465</sup> Guido, "Venezuela, Ii, 3. Hispano-Venezuelan Music," 394. This *bandolín* is "similar to the Italian mandolin" and has four courses of double strings.

<sup>466</sup> Guido, "Venezuela, Ii, 3. Hispano-Venezuelan Music," 395-96.

<sup>467</sup> Guido, "Venezuela, Ii, 3. Hispano-Venezuelan Music," 394.

<sup>468</sup> A number of ensembles were formed at this early time, including the *estudiantina de los Calcaños*, founded towards 1890, which played a repertoire of only classical music and hence was known as "*la Clásica*". This type of group continued to be popularized and diffused throughout the country, attracting many amateur players, a trend which, according to Sangiorgi, resulted in a corresponding falling off of interest on the part of professional, urban musicians. During the second half of the twentieth century, there was a resurgence of interest in *estudiantinas*, although this time with different characteristics to the early *estudiantinas* in Venezuela. These

played classical or popular repertoire, focussing primarily on performing at social ceremonies and gatherings of a cultural character. According to Sangiorgi, considering the social dynamics of the time, the fact that Venezuelan *estudiantinas* performed mainly at “events of a cultural character” made it possible for women to join.<sup>469</sup>

In the highlands of Peru, particularly in Puno and Cuzco, Peruvian, *mestizo* musicians form *estudiantinas*. As well as several guitars, these ensembles include mandolins, *charangos*, violins and *kenas*. According to Turino, these ensembles were “popularized within the romantic-nationalist *indigenista* movement in the early 20th century” and now perform on stages and in theatres. Plucked-string instruments also combine with a variety of other instruments in local *orquestas* for public festival dancing.<sup>470</sup> An international *tuna* competition is also now held in Itaqi.<sup>471</sup> The music of Peruvian *criollos*, in Lima and in coastal areas was strongly influenced by both military band music and the *zarzuela*.<sup>472</sup>

In the Colombian Andean region, an ensemble of fretted, stringed instruments, frequently referred to as a *murga* and “clearly derived from Spanish sources” is one of the main kinds of ensembles for dance accompaniment. Triple-string courses are found on both the *tiple* and the *bandola*. A large, Andean, plucked-string ensemble is also referred to as an *estudiantina*,

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newer *estudiantinas* tend to be associated with institutes of higher education and play a repertoire of popular Venezuelan and other Latin American pieces. Their instrumentation tends to comprise mandolin, *cuatro* and guitar, with bass and woodwind added occasionally. Since the final years of the 1970s, university festivals and competitions have been held for this kind of ensemble.

<sup>469</sup> Sangiorgi, “Estudiantina Vi. Venezuela,” 841. As has been explained, this was around the time when the *estudiantina* Fígaro began to perform in Latin America.

<sup>470</sup> Thomas Turino, “Peru, Ii: Traditional and Popular Music,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 19, 473.

<sup>471</sup> Martínez and Alfonso, “Estudiantina I: Spain,” 838.

<sup>472</sup> Turino, “Peru, Ii: Traditional and Popular Music,” 474.



which “consists of a large number of fretted string instruments and *panderetas* (tambourines)”.<sup>473</sup>

From the examples above, it can be clearly seen that, although the currently accepted view is the idea of the *rondalla*’s direct arrival in the Philippines from Spain, very similar plucked-string instruments and ensembles have also been diffused and indigenized throughout Latin America. In several countries, instruments exhibit the same tuning and stringing characteristics as the Philippine *bandurria*. It is well known that galleons travelled from Acapulco to Manila, stopping en route in Guam and the Marianas.<sup>474</sup> Beyond Mexico, a comprehensive view of the diffusion of Hispanic cultural influence in the Philippines, however, cannot fail to also consider Latin America.

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<sup>473</sup> George List, "Colombia, Ii, 3: Traditional Music: The Andean Region," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), Vol 6, 142-43. List describes the *bandola* as a “descendant of the Spanish *bandurria*”.

<sup>474</sup> Allan M. Nazareno, "A Study on the Effect of Spanish Culture on the Traditional Music and Dances of Guam," M.A. Thesis, California State University, 2005, 1. Spanish influence in the Marianas begins with Magellan’s arrival on Guam on March 6 1521. These islands were en-route to the Philippines and had “a strategic role in the galleon trade as a stopover”. The inhabitants of the Marianas, known as *Chamorros*, are thought to have lived in the islands since 1485 B. C. Prior to Hispanic contact their music primarily featured examples of “physically mediated musicality” such as song and dance. Two extemporized vocal forms are recognized, the *kantan chamorrita* and *mari*. Nevertheless, bamboo instruments such as flutes and Jew’s harps and well as the *bilembaotuyan*, a “zither-like” instrument of debated origins, are recognized to exist on the islands. As in Latin America and the Philippines, Christianization impacted strongly on pre-contact musical practice. The religious-taught, Western music for Christian worship and music was included in the curriculum of Guam’s first Western school, San Juan de Letran, at the end of the seventeenth century. In 1710 the native population was dramatically reduced as a result of war and introduced disease. At the same time, song lyrics and music acquired a strong Hispanic flavour. Jesuits also introduced European inspired dances. Nazareno points out that “coincident with the collapse of Spain’s empires in Mexico, hardly anything new was reported about music in the Mariana Islands until 1905”.

## Chapter Three: The Philippines

### 3.1 Introduction

This section first considers the names applied to plucked-string ensembles in the Philippines.

The variant terminology referring to the wide diffusion of very similar plucked-string instruments and ensembles of Hispanic origin, the fluid relationship between signifier and signified, and the transformation in meaning of terms during transmission and transculturation, was demonstrated in the previous sections. This necessitates a broad view of language diffusion when writing about the term *rondalla*, and to what it refers, in the Philippines, to avoid the relationship of the Philippine and Spanish or Latin-American *rondallas* being obscured.

Following this the Philippine *rondalla*'s evolution is examined, moving from "implantation" to "indigenization" based on a pattern of development suggested by De Leon.<sup>475</sup> Norms for the twentieth-century Philippine *rondalla*, periodic resurgences, notions of national identity and the *rondalla* in diaspora are then examined. Finally, an overview completes Part One of this thesis.

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<sup>475</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 7.

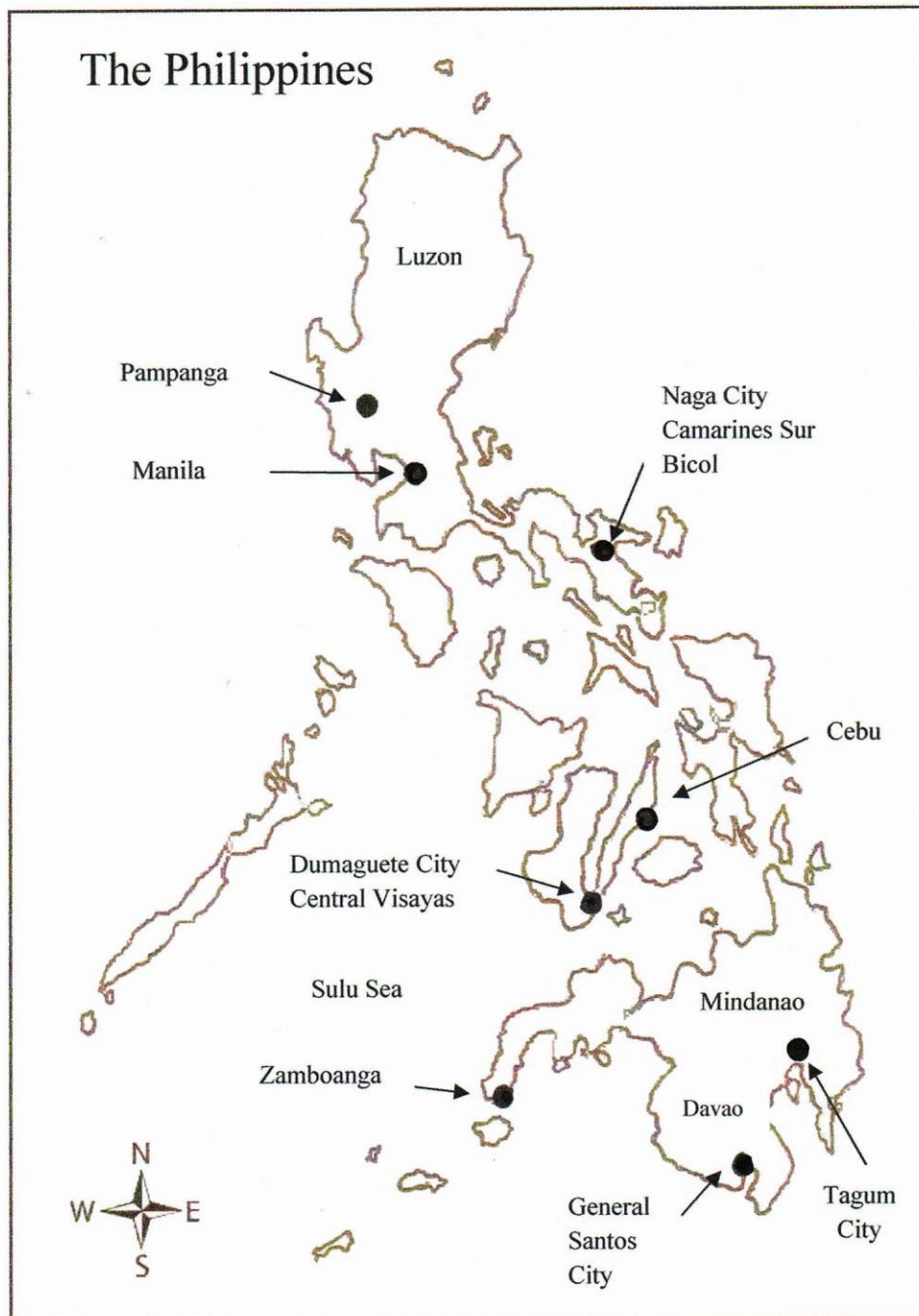


Figure 20 Map of the Philippines

### 3.1.1 Terminology

The use of the term “*rondalla*” and its standardization in the Philippines has been attributed to José Silos Jr. in the early, twentieth century.<sup>476</sup> A Philippine coinage of the term, however, is highly unlikely since, as was explained earlier, it had already attained widespread use in Spain in the late nineteenth century. Several authors, including Culig, refer to a legend which positions the creation of the term *rondalla* in the Spanish-speaking Philippines. This tale describes a guard who indicates the whereabouts of other guards who are serenading maidens outside a *nipa* hut by combining the Spanish words “*ronda*” and “*alla* [over there].”<sup>477</sup>

Although imaginative, the tale of the serenading guards is based on standard, Castilian Spanish and does not take into account the variety of regional Spanish dialects such as Catalan, nor the Spanish of Mexico which had a significant influence on Spanish language in the Philippine islands. What this legend does highlight, however, is the link between the *rondalla* and serenading in the popular Filipino imagination.

It is important to distinguish between the arrival of the term *rondalla* in the Philippines, and the arrival of the kind of ensemble the term signifies. A closely related if not identical ensemble, could have arrived at any time during the Spanish, colonial period, referred to by any one of the various terms listed earlier in relation to the *rondalla* in Spain and Latin America.

Prior to the standardization of the term *rondalla* in the Philippines, a number of other terms were also used. These included: *comparsa/comparza*, *murga/murza*, *estudiantina/tuna* and

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<sup>476</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 92.

<sup>477</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 25. The use of Spanish language in this story does not necessarily set its date prior to the imposition of English during the American colonial period, since it was likely that a dovetailing of language use occurred during the transition to English fluency and use of English in official contexts.

*kumbanchero*.<sup>478</sup> Some authors suggest that these terms were used indiscriminately or arbitrarily in the Philippines, but a context-specific choice of name, or one based on level of proficiency is also indicated. Other authors point to the change in the way groups were referred to over time. In general, these terms can be understood to refer to:

*Murza* (also spelled *murga*): street musicians playing for donations in the Philippines, such as those blind musicians playing in front of malls,<sup>479</sup> or wandering beggars.<sup>480</sup>

*Estudiantinas*: Student ensembles at schools or colleges. Scholars are unanimous in recognizing that the term *estudiantina* is applied to a plucked-string ensemble when the participants are students. In the Philippines, from the twentieth century to the present day, many plucked-string ensembles have been based in educational institutions. These groups, however, are called *rondallas*. The general character of student *rondallas* in the Philippines also contrasts with that of Spanish *estudiantinas*. The former are associated with notions of discipline, training and music education, whilst the latter invoke the idea of recreation and freedom from serious study.

*Comparza* (also spelled *comparsa*): Both the *rondalla* and the *comparsa* are described as “highly trained professional groups” by Back<sup>481</sup> (Such an application of the term contrasts with its non-musically specific use in Mexico to refer to carnival participants dressed in

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<sup>478</sup> Pfeiffer, *Indigenous, Folk, Modern Filipino Music*, 148-49. According to Pfeiffer, two terms are used to identify the Philippine *rondalla* in its current form: *rondalla* and *comparsa*. He explains that *murga* “came to designate a group of wandering minstrels similar to the Visayan *kumbanchero*” while *estudiantina* [sic] is described as a band popular among young college men.

<sup>479</sup> Back, “The Philippine Rondalla,” 15.

<sup>480</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 62.

<sup>481</sup> Back, “The Philippine Rondalla,” 15.

regional costumes).<sup>482</sup> De Leon also emphasizes that the term *comparsa* applied to professional ensembles.<sup>483</sup>

*Rondalla*: While at the present time, the term *rondalla* is most often used to refer to plucked-string instrument groups in the Philippines,<sup>484</sup> up until the early twentieth century, the same ensemble was called “*comparsa* if the ensemble were performing a concert, *rondalla* if they were serenading”.<sup>485</sup>

### ***Rondalla or Comparsa/Comparza?***

According to Sutton the *rondalla* superseded the *comparsa* during the early years of the American regime.<sup>486</sup> Maceda wrote of the *rondalla* “that was previously known as the *comparsa*”[*na dati-rati kilala bilang comparsa*],<sup>487</sup> while Santos, infers an evolution and re-naming.<sup>488</sup> De Leon states clearly that *comparsa* “was the early name for *rondalla* in the Philippines”.<sup>489</sup> The idea of the use of the term *comparsa* preceding *rondalla* in the Philippines is supported by Parnes’ claim that amongst the Filipino-American population of

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<sup>482</sup> Pareyon, 259.

<sup>483</sup> De Leon Jr., “The Roots of a People's Art: The Philippine Rondalla,” 3.

<sup>484</sup> Back, “The Philippine Rondalla,” 15.

<sup>485</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 92.

<sup>486</sup> R. Anderson Sutton, “South East Asia: General Perspectives and Reference Tools,” *The Garland Encyclopedia of World Music*, ed. Ruth M. Stone (New York and London: Routledge, 2002), Vol 10, 854.

<sup>487</sup> José Maceda, “Ang Musika Sa Pilipinas Sa Ika-19 Na Daangtaon,” *Musika* 3 (1979): 29.

<sup>488</sup> Ramón P. Santos, “Art Music of the Philippines in the Twentieth Century,” *The Garland Encyclopedia of World Music*, eds. Terry E. Miller and Sean Williams (New York and London: Garland Publishing, 1998), Vol 4, 868. The words “earlier introduced as *comparsas* and *estudiantinas*” suggest that the ensemble is basically the same entity but the name has changed.

<sup>489</sup> De Leon Jr., “The Roots of a People's Art: The Philippine Rondalla,” 3. A seamless transfer from the term *comparsa* to *rondalla*, in the Philippines, however, is not suggested. While De Leon states: “The *comparsa* was most popular from 1910–20”, he is also in agreement that “the term *rondalla* is said to have been first used for an ensemble in 1909 by Jose Silos”. For the foregoing both to be true a period dovetailing is necessarily assumed.

the early twentieth century the term “*rondalla*” was only rarely used.<sup>490</sup> He states: “In the 1990s, older musicians remember the days when they called these ensembles *comparsas*, at least in the province of Pangasinan.”<sup>491</sup> These comments imply that the Filipino immigrants were unfamiliar with the term “*rondalla*” prior to leaving the Philippines.

Outside the Philippines, Anglophone terms such as “Filipino String Band”,<sup>492</sup> “Guitar Orchestra”,<sup>493</sup> and the recently coined “Tremolo Orchestra”<sup>494</sup> have been applied. It is interesting to note, however, that in the Philippines, although there may have been flexible terminology, the introduced terms themselves remained fundamentally unaltered. What has occurred, however, is the retrospective respelling of the names of *rondalla* as *rondalya* according to the rules of *Pilipino* orthography.<sup>495</sup> This use of language tends to Philippinize the *rondalla* and de-emphasize an Hispanic link. It should be pointed out, however, that the respelling of Spanish loan words according to *Pilipino* orthography based on a reduced alphabet is a development that occurred in the mid-twentieth century and is thereby a retrospective Philippinization of the *rondalla*. It is also an example of what might be called conceptual indigenization, since the respelling does not alter the actual physical characteristics of the ensemble. Parnes, for example, presents the *bajo de uñas* as a Spanish spelling and *baho de unyas* as a Tagalog spelling but does not make it clear that the

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<sup>490</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 111.

<sup>491</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 92.

<sup>492</sup> Culig, “The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities,” 25.

<sup>493</sup> Jeff Corfield, “String Bands and Shake Hands - the Day's of Old Darwin Town,” *Music Forum Magazine* 2002: 13.

<sup>494</sup> Peters, “The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments,” 12.

<sup>495</sup> *Rondanihan*, 2006, Available: <http://www.rondallacanberra.org.au/>, October 29 2009. The use of contemporary, Filipino orthography is not limited to academics. For example, the Australian *rondalla* “Rondanihan”, who appear in the second part of this thesis, explain on their website that their group’s name derives from the Tagalog orthography for *rondalla*; *rondalya*. Their site also presents the ensemble as not only indigenized but “native” with the *rondalla* also described as “native string instruments of the Philippines”.

establishment of a reduced alphabet and respelling of Spanish words according to the *Pilipino* orthography was a relatively recent development.<sup>496</sup> Trimillos, likewise, offers the Filipino spelling *bandurria* and *octavina* as *bandurya* and *octavina*.<sup>497</sup> Although the use of such spellings is correct, it further complicates attempts, such as in the current study, to understand genuine relationships between the signified entities (ensembles) which are obscured by variant terminology. In this section, instruments are spelled as they appear in the original text so, for example, *guitarra* or guitar sometimes appears as *gitara* in the Philippines. In other cases the instruments will be presented by this researcher with their Spanish spellings for a sense of continuity. This researcher, however, is not in any way attempting to be prescriptive about the way musicians refer to their instruments or groups. Variant terminology suggests personalization, regionalism and linguistic creativity, all of which are highly interesting in themselves.

### 3.2 Implantation of an Hispanic Model

The *rondalla*'s arrival in the Philippines, as an "implantation on an Asian sonic environment some centuries ago as a cultural legacy of the Old World,"<sup>498</sup> began the following four stage pattern of evolution suggested by De Leon:

1. Discovery and Indigenization
2. Towards a People's Music
3. Affirmation of the Nation
4. *Rondalla* as World Music<sup>499</sup>

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<sup>496</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 98.

<sup>497</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60.

<sup>498</sup> Ramon Pagayon Santos, "Souvenir Programme of the 1st International Rondalla Festival," (Naga City, Philippines: 2004), 6.

<sup>499</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 7.



Rather than focussing on the Spanish role in dissemination, De Leon's, presentation of the first phase is more Philippine-centric. The word "discovery" places emphasis from the beginning on the Filipino encounter of, and response to, the Hispanic model.<sup>500</sup>

Although Parnes claims: "Nobody knows when, where, and in what setting the earliest *rondalla* performed."<sup>501</sup> It is not clear from this statement whether he is referring to the first performance, in the Philippines of a "*peninsulare*", Mexican, Filipino-*criollo* or *mestizo* *rondalla* within an Hispanic, colonial social framework, or to the first performance as an indigenized Filipino *rondalla* in a context or space unbounded by the social dynamics of the Hispanic world. Both contexts are described by Pujol as occurring during the Spanish, colonial period in the Philippines:

With the development of Filipino society a small bourgeoisie developed which animated their salons with *tertulias* in which they capped off irrevocably dancing to the accompaniment of the piano, harp, or the *rondalla*, considered a fundamental aspect of the national, Filipino music. The more popular classes quickly copied these musical forms in their popular *fiestas*, in which they performed the *cariñosa*, the *hota*, the *pandango*, the *balse*, the polka, the *danza habanera* and the *rigodón*. With the *rondallas* they roamed around to the young ladies with spirited serenades.<sup>502</sup>

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<sup>500</sup> Aiming at an objective stance, this researcher considers that the process of indigenization can best be understood with reference to the model first presented to Filipinos. Hence an attempt was made to determine the characteristics of this model in Spain and Latin America in the preceding sections.

<sup>501</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102.

<sup>502</sup> Delfín Colomé Pujol, "República De Filipinas," *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio (Madrid: Sociedad General de Autores y Editores (SGAE) and Instituto Nacional de las Artes Escénicas y de la Música (INAEM) del Ministerio de Educación, Cultura y Deporte de España, 2002), Vol 9, 118. *Con el desarrollo de la sociedad filipina se formó una pequeña burguesía que animaba sus salones con tertulias en las que se adobaba irremediamente bailando con acompañamiento de piano, arpa, o de las rondallas, considerados un elemento fundamental de la música nacional filipina. Las clases más populares*

Since early Spanish or Mexicans arriving in the Philippines frequently travelled without females, a likely difference between the Spanish model in its original context, and that presented to Filipinos, would have been, at least initially, the gender balance. Such a male-oriented-gender-balance might have also influenced the approach to the performance of couple dances and romantic serenades.

In the case of an indigenized *rondalla*, the first performance may have been in a rural town at one of the *fiestas*, which priests used to draw native Filipinos “*abajo de la campaña*”. This second, likely scenario would not, however, have been unfettered by Hispanic influence since the very purpose of such events was to wean the natives from their indigenous religious rites and rituals, including their musical dimension. Nevertheless, this scenario would be more likely to have permitted the performance of syncretised or hybrid forms and have *mestizo* and or native Filipino participants.

According to Parnes, “Historians know little about instrumentation of the ensembles until the end of the Spanish colonial era”.<sup>503</sup> Although plucked-string ensembles are known to have been mentioned in the accounts of Spanish priests in the Philippines during the late seventeenth century, those accounts which are currently known do not provide detailed information. Nevertheless, there is no reason to view the entire three hundred years as an historical blank. One possible approach to understanding the model for indigenization might be to consider the arrival of individual instruments and their use in smaller proto-type ensembles and the consideration of plucked-string ensembles in the many other places on

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*copiaban rápidamente esas formas musicales en sus fiestas populares, en las que se interpretaba la cariñosa, la jota, el pangando, el balse, la polka, la danza habanera y el rigodón. Con las rondallas se rondaba a las mozas en animadas haranas.*

<sup>503</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102.

route to the Philippines.<sup>504</sup> Some authors do, however, support the idea of the evolution of a proto-type. Information on such proto-type groups would need to be sought under a different name from *rondalla* since that term has already been shown to have only become widespread in Spain during the latter part of the nineteenth century. Although De la Peña links the *rondalla* directly to Spain, he claims that it was “introduced in the Philippines by Spanish colonizers beginning in the 15th century.”<sup>505</sup> The early date he provides suggests that he supports the idea of the evolution of the *rondalla* within the Philippines rather than its arrival as a late nineteenth-century model. Parnes holds a similar stance: “Musicologists believe that family rondallas were in existence as early as the seventeenth century and, like similar ensembles, evolved to the present day.”<sup>506</sup> During the period of Spanish rule in the Philippines, smaller ensembles, made up of a combination of guitar and *bajo de uñas* [bass guitar], were used to provide homophonic dance accompaniment in towns throughout the archipelago.<sup>507</sup> At the same time, the Mexican *bandolón*, which, as explained earlier was considered “the instrument most representative of Mexico from the mid-eighteenth century and throughout the nineteenth century”, had the same tuning and manner of stringing as the Philippine *bandurria*, and was played solo or in combination with violins and guitars in

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<sup>504</sup> After all, instruments that are no longer extant and even entire languages of the past have been reconstructed by contemporary researchers so the reconstruction of a likely model for the *rondalla* in the Philippines during the Hispanic, colonial period is surely not impossible. However, it may be the case that the destruction of written records in Spanish during periods of political turmoil in the Philippines, and the former low state of development of Internet resources were an obstacle to further investigation and confirmation of these kinds of ideas. Philippine scholars of an earlier generation may have been, through no fault of their own, divorced from Hispanic history in the Philippines.

<sup>505</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>506</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102-03.

<sup>507</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854. Although this kind of plucked-string ensemble could be viewed as a proto-type of the contemporary Philippine *rondalla*, the absence of the *bandurria* in Canave-Dioquino's description seems curious, since in the contemporary Philippine *rondalla* it has come to have such an important melodic role.

small ensembles in Mexico.<sup>508</sup> This was during the period of regular contact between Mexico and the Philippines during the galleon trade. Consequently, the appearance of similar, small ensembles, including the *bandolón*, in the Philippines at this time would have been extremely likely. Parnes claim that the *laúd* arrived in the Philippines later than other *rondalla* instruments offers further information which supports the idea of the evolution of the *rondalla*.<sup>509</sup> Parnes appears to view the addition of the *laúd* as augmenting an established ensemble which already included the *octavina*. He claims that, in the Philippines, “the *octavina*, rather than the *laud* is considered basic to the *rondalla*.” However, as was pointed out earlier, in relation to organography in Spain, the *octavilla* was a nineteenth-century Spanish development as the Spanish *rondalla* moved towards a more homogenous sound,<sup>510</sup> and coexisted alongside the *bandolín* and *citara* and *laúd* until the latter prevailed.<sup>511</sup> In the Philippines, on the other hand, both the *octavilla* (now called *octavina*) and the *laúd* both remain in *rondallas*, giving the Philippine ensemble more timbral richness.

Based on the consensus view of a direct, mid-nineteenth century arrival of a new model directly from Spain,<sup>512</sup> unique developments, as a result of indigenization, can be more easily discerned. This is because more is known about *rondallas* during the American period than during the preceding three centuries of Spanish influence, and from the mid-nineteenth

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<sup>508</sup> Pareyon, 113.

<sup>509</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 98.

<sup>510</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73.

<sup>511</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 73. As will be seen in a later section, in the Philippines, the use of the *octavilla* (coming to be called *octavina*) continued alongside the *laúd* resulting in richer timbral variety the Philippine ensemble.

<sup>512</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 8. This kind of original model is presented by De Leon as follows: “The Spaniards introduced a rondalla composed of any number of bandurrias, lauds, violins, various guitar sizes, flutes, cellos, basses, tambourines, castanets and triangles.” This instrumentation appears to be prior to the development of the *nuevo laúd* and *octavilla* in Spain.

century to the beginning of the American colonial period in 1898 there would only have been a short window of time available for Filipinos to make their unique adaptations to the ensemble. However, as will be demonstrated, indigenization of the *rondalla* did not, in most cases, involve significant morphological adaptations to the instruments or the incorporation of pre-contact percussion instruments into the *rondalla*'s auxiliary percussion section. Nor did *bandurrias* begin to play extemporized melodies with the support of a drone string in the manner of the southern Philippine stringed instruments such as the *kudyapi*. Such combinations have only been explored relatively recently.<sup>513</sup> In fact, the linking of the *rondalla* ensemble to widespread public education in English and, as will be described, large, massed ensembles with more strident percussion such as cymbals and snare drum, might reasonably be described as "Americanization" rather than Filipino indigenization.<sup>514</sup>

Instrumental models which arrived in the Philippines reflected the stage of development of each instrument in Europe or Mexico at the time of its introduction. Thus, it is not surprising to find five-string guitars called "*sinco-sinco*" in the rural Philippines and "*bigwela*" [apparently vernacular orthography for *vihuela*] in Manila and its environs, since these instruments did have, at the time of their introduction, only five strings.<sup>515</sup> If, as Parnes relates: "*Rondallas* included *bigwelas* before the present day six-string instrument [guitar] became established" then the transition to guitar is not a Philippine development, but rather the adoption of an updated, external model. Instruments introduced at an early stage of Hispanicization, which have either retained their integrity or undergone a Philippine-specific

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<sup>513</sup> At the Third International Rondalla Festival, for example, Master Sulaiman joined in the massed performance of *Isahan sa Pagkakaisa* [Unison for Unity] and several other groups incorporated *kulintang* and other indigenous Filipino instruments into their *rondalla* performances throughout the festival.

<sup>514</sup> That is, unless the former is an expression of a pre-existing aesthetic commonality between pre-contact Filipinos and twentieth-century North Americans which only required the suppression of an Hispanic element to be realized.

<sup>515</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 98.

development beyond the use of local timber to create imitative models, would shed more light on the process of indigenization.

### **3.3 Indigenization: Phase Two of De Leon's Model: "Towards a People's Music"**

Indigenization is the process described in phase two in De Leon's model for the evolution of the Philippine *rondalla*, "Towards a People's Music".<sup>516</sup> In this process, the received Hispanic model is adapted by Filipinos according to their tastes and characteristics as a people, as well as a result of the conditions of the physical and social environment they inhabit. It may also imply an internal adaptation on the part of the people in their relationship to the received object, internalizing it and coming to consider it "their own". In relation to this process, Santos implies an urban-rural diffusion when he refers to the *rondalla*'s proliferation to the various Philippine regions in the nineteenth century. He also points towards, new performance contexts being found for the ensemble in the Philippines, stating: "The rondalla found its own aesthetic space in both urban and rural surroundings, whether religious or secular, as well as in oral and literate institutions, including formal learning communities of the young and old."<sup>517</sup>

Several authors suggest that, as a result of this process, a *rondalla* developed with a distinct Filipino characteristic<sup>518</sup> reflecting a characteristic Filipino adaptation process.<sup>519</sup> However, very few authors actually provide specific information on the nature of these adaptations. Naturally, if the form the original model took has not been agreed on, then it follows there is no way of discerning what aspects of the contemporary, Philippine *rondalla* are Filipino adaptations.

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<sup>516</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 7.

<sup>517</sup> Santos, "Souvenir Programme of the 1st International Rondalla Festival," 6.

<sup>518</sup> Back, "The Philippine Rondalla," 15.

<sup>519</sup> Pfeiffer, *Indigenous, Folk, Modern Filipino Music*, 148.

Although not linked strictly to a prior model, an inductive reading of De Leon's 2011 paper on *rondalla* reveals the following five adaptations which are considered to have been made by Filipinos to the *rondalla*, each of which can be considered individually.<sup>520</sup> An additional three claimed Philippine adaptations; increased performance contexts, virtuosity and the use of a tortoise shell plectrum, are also discussed:

1. The construction of instruments with local, Philippine timbers.
2. The addition of strings to create triple-course trebles.
3. The disappearance of flute, cello, violin and "various sized guitars" from the ensemble.
4. The addition of the *octavina* and the use of *bajo de uñas*.
5. The addition of percussion instruments such as bass drum, snare drum, cymbals, xylophone, marimba and glockenspiel.

### **The Use of Philippine Timbers**

The frequent mention of local timbers in connection with the idea of adaptation, suggests that for Filipinos this is an important aspect.<sup>521</sup> Prior to the development of advanced modes of transportation, the importation of large quantities of timber for instrument construction would have been impractical. Initially at least, the use of local timbers can be viewed as a default response rather than a creative act.<sup>522</sup> The way different climates affect wood in tropical countries also needs to be borne in mind as a factor mandating the use of local timbers. The

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<sup>520</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 8.

<sup>521</sup> Although the fact the Philippine *rondalla* instruments have resonating chambers made of Philippine woods is emphasized by Filipinos, at the time of writing, no research is known to have been conducted into whether or not Filipinos are able to tell the difference by purely aural means between an instrument constructed with Philippine timbers and one constructed with timber from other parts of the world.

<sup>522</sup> The similar use of local materials to make the *cuatro* in Puerto Rico and *tres* in Cuba has already been mentioned.

following table amalgamates information provided by Parnes<sup>523</sup> and Culig<sup>524</sup> on the woods currently being used to construct *rondalla* instruments in the Philippines:<sup>525</sup>

**Table 3 Philippine Woods used for *Rondalla* Instrument Construction**

Wood (Philippine Name)	Translation/Description	Part of Instrument
<i>Balatino</i>	Black ebony [ <i>Diospyros ferrea</i> ]	Struts
<i>Calantes (Kalantas)</i>	Philippine mahogany [ <i>Toona calantas</i> ] A hard, red fragrant wood	Neck or sideboard
<i>Gumamela</i>	[ <i>Hibiscus rosa-sinensis</i> ]	Linings
<i>Kamagong</i>	[ <i>Diospyros discolor</i> ]	Fingerboard
<i>Langka</i>	[ <i>Artocarpus heterophyllus</i> ] Jackfruit	Frontboard
<i>Lanete</i>	[ <i>Wrightia laniti</i> ]	Neck
<i>Narra/Antagan</i>	[ <i>Pterocarpus indicus</i> ] A rose-scented hardwood	Back and Sides
<i>Tapulao</i> <i>Saleng</i>	Mindoro pine [ <i>Pinus merkusii</i> ] Benguet pine [ <i>Pinus insularis</i> ]	Top
<i>Tangile(tangile, tanguile)</i>	Philippine mahogany [ <i>Shorea polysperma</i> ] With a reddish brown colour.	Handle
<i>Pautan</i>	[ <i>Burseraccae</i> ]	Backboard

In contrast to the importance placed on the use of Philippine timbers, the most vital element, the strings themselves, are often imported. The steel or copper-wound steel strings, an

<sup>523</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 99.

<sup>524</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 34.

<sup>525</sup> Elmer D Merrill, "A Dictionary of the Plant Names of the Philippine Islands," (Manila: Bureau of public printing, 1903).



absolutely fundamental component, without which the instruments would produce no sound, are from “the United States, Spain, or Germany.”<sup>526</sup> The frets are often made of brass.<sup>527</sup>

### **The Addition of Strings to Treble Courses**

The addition of strings (augmenting pre-existing strings or courses with extra strings resulting in double or triple-string courses)<sup>528</sup> and lowering of the overall pitch of the instruments by a tone are seen as “evolutions” in the Philippines.<sup>529</sup> These features have already been shown to be present in Latin America.<sup>530</sup> It is unclear whether the addition of strings took place in first the Philippines or earlier in Latin America and if this concurrence has a causal relationship. A tuning one tone lower than that of the contemporary Spanish *bandurria*, which would have resulted in melodies based on open strings being played different keys, was demonstrated earlier to have been present in Spain, Mexico, Colombia and Peru. Since these features are widely distributed, from an objective overview, they do not appear to be uniquely Filipino. They may, however, be of intense, personal significance to Filipinos and play an important part of the conceptual or internal indigenization process which increases a sense of ownership of the *rondalla*.

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<sup>526</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 99. Thus, the most vital element has not been indigenized and in fact comes from outside the Philippines. An increase in the number of strings per course, therefore results in an instrument comprised relatively of a greater amount of foreign raw, physical material and a correspondingly lesser amount of Filipino raw, physical material. Culig, however states that *bandurria* strings are manufactured in the Philippines as well as in U.S.A., Spain, Germany.

<sup>527</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60.

<sup>528</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>529</sup> Back, "The Philippine Rondalla," 15.

<sup>530</sup> It has already been made clear that triple-string courses are also found on Columbian and Peruvian instruments and quadruple-string upper courses have even been described on the Mexican *bandolón*.

### **The Disappearance of Instruments from the Ensemble**

The removal of melodic instruments capable of sustained melodic lines such as flute, violin and cello from the standard *rondalla* instrumentation has already been shown to have occurred in Spain in the nineteenth century, along with the corresponding, experimental addition of the *octavilla* which did not remain standard in Spain.

### **The Addition of the *Octavina* and *Bajo de Uñas***

Because the *octavilla* (*octavina*) was also added to Spanish *rondallas* in Spain in the late nineteenth century, it is debatable whether the addition of the *octavina* (*octavilla*) to the Philippine *rondalla*<sup>531</sup> was an independent, co-incidental, Filipino adaptation, a creative mimetic act, or if, in fact, it cannot be considered a Filipino adaptation at all. Tuned entirely in fourths like the other melodically oriented *rondalla* instruments, the *octavina* has a figure-of-eight shape like a guitar. An untrained observer might easily mistake an *octavina* for a guitar. For this reason data referring to “various sized guitars” and the *octavina* needs to be examined carefully for the reliability of its sources. Various sized guitars are used in several Mexican ensembles and the *octavina* may be occupying this role in the Philippine ensemble.

The idea that the bass was replaced by the *bajo de uñas* also seems open to question since this instrument, very similar to the *guitarrón*, is present in both Spain<sup>532</sup> and particularly in Latin America. At the present time, the instrument tends not to be used and standard, orchestral basses perform with Philippine *rondallas*.

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<sup>531</sup> Back, "The Philippine Rondalla," 15. The addition of the *octavina* is the main difference between the Spanish model and the indigenized ensemble described by Back. Back presents the result of the Philippine *rondalla*'s evolution process as being an ensemble made up of *bandurrias*, *octavinas*, *laúdes*, guitars and bass. He also mentioned the occasional use of the *piccolo bandurria* and *bandolina*.

<sup>532</sup> It is also not generally used in Spanish *rondalla* except in classical *rondallas* which only developed in the early twentieth century.

### **Additional of Percussion Instruments**

Percussive enhancement has always been a feature of this type of ensemble. In addition to bamboo castanets, and *panderetas* (tambourines with jingles) which Castro sees as combining with the *rondalla* to form musical markers of the Spanish era,<sup>533</sup> the instruments that have been added to the Philippine adaptation of the *rondalla* seem to be military and orchestral, drawn from brass bands and orchestras. The *marimba*, however, is also used in Mexico. It is not likely that any other, additional percussion instruments added in the twentieth century with the development of the “symphonic *rondalla*” were a widespread, indigenous development in the rural Philippines. Neither is the incorporation of pre-contact or non-Hispanic percussion instruments such as buzzers, clappers, scrapers, and slit drums into the *rondalla* a widespread development.<sup>534</sup>

### **Increased Number of Acceptable Performance Contexts and Functions**

According to Trimillos, traditional Philippine *rondallas* in the countryside are primarily used for performing *haranas* [serenades] and to provide dance and song accompaniment.<sup>535</sup> The importance of serenading as a traditional function of the Philippine *rondalla* is also affirmed by Parnes:

From the mid-eighteenth to the early twentieth century, the principal function of the *rondallas* was the serenade (*harana*). This might have been the ensembles earliest function, a holdover from the days of the *kudyapi*. Three to

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<sup>533</sup> Castro, *Musical Renderings of the Philippine Nation*, 89.

<sup>534</sup> The innovative use of the *kulintang* or lyre by certain groups at the recent International Rondalla Festivals is not an example of standard practice.

<sup>535</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 63.

eight unmarried men performed outside the house of a maiden being courted, but if the suitor were poor only one guitar served as accompaniment.<sup>536</sup>

This statement, however, does not recognize the fact that serenading was also one of the principal functions of the *rondalla* in Spain. Consequently, the serenading function of the Philippine *rondalla* as an example of indigenization requires further examination. Since most early Spanish or Mexican settlers in the Philippines who were not priests were males, unaccompanied by female companions, and the *rondalla* had a courting function in their countries of origin, it is entirely possible that they would have employed the *rondalla* when engaging in courting behaviour with the serenade recipients they encountered in their new environment. Parnes appears to be referring to indigenized, musical behaviour and links the *harana* to pre-contact musical, courting behaviour using instruments such as the *kudyapi*<sup>537</sup> which, according to Maceda, “gives a special feeling to women while they listen to this instrument” [*nagbibigay ng di-pangkaraniwang pandama sa mga babae habang nakikinig sa instrumentong ito*].<sup>538</sup> The incorporation of Hispanic instruments into a pre-existing musical-courting behaviour may be an example of indigenization, but more details of the differences between Hispanic and pre-contact Filipino, musical, courting behaviour would be necessary to understand this process more clearly.

The emphasis on roaming and balcony serenading, as aspects of the *rondalla* that became customary in the rural Philippines, are in contrast with the seated and stationary performance of contemporary, urban, Philippine *rondallas* and contemporary, Philippine, migrant *rondalla* groups. Perhaps the bounded spaces for Hispanic cultural and social activity in the Hispanic, colonial period in the Philippines, and well as the tropical climate for those unaccustomed to

<sup>536</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102-03.

<sup>537</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102-03.

<sup>538</sup> Maceda, "Ang Musika Sa Pilipinas Sa Ika-19 Na Daangtaon," 10.

it, initially restricted musical roaming in the Philippines. The difference in terrain faced by would-be roamers also needs to be taken into consideration. Although Spanish colonizers sought to build compact towns modelled on the same grid-iron pattern which the Romans brought to Spain, early townships in the Philippines were spread out from one another and in each one, a priest was strongly influential and at watch over the inhabitants. This would necessarily exert an influence on the character of nocturnal, musical adventures.

Santos describes a contemporary, Philippine *rondalla* with an ensemble structure open to both men and women.<sup>539</sup> As explained earlier, in Spain, although female participation is now growing, *rondalla* has traditionally been a male activity.

Also, while in Spain *estudiantinas* have a connection with Spanish universities going back several centuries, the idea of an *estudiantina* functioning in the Philippines can be linked chronologically to the establishment of the first universities in the islands. The University of Santo Tomas (1611),<sup>540</sup> the Universidad de Santa Isabel, Naga (1869),<sup>541</sup> and the University of San Carlos, Cebu City (1867),<sup>542</sup> were all founded while the Philippines maintained an official connection with Spain. At that time, the Spanish language was the medium of instruction at these institutions. One can only speculate on the degree of abandon with which a *peninsulare* or *mestizo estudiantina* might have roamed the streets in a colonial context in comparison with the way an *estudiantina* would have behaved in Spain at that time.

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<sup>539</sup> Santos, "Art Music of the Philippines in the Twentieth Century," 868. Santos also describes participants as being "young", a useful quality in a group dedicated to nocturnal, roaming serenades but less so in a contemporary, seated ensemble.

<sup>540</sup> Chester L. Hunt and Thomas R. McHale, "Education and Philippine Economic Development," *Comparative Education Review* 9.1 (1965): 64.

<sup>541</sup> *About Usi*, 2009, Universidad de Sta. Isabel, Available: <http://www.usi.edu.ph/>, July 28 2011.

<sup>542</sup> *Usc History*, 2011, University of San Carlos, Available: [http://www.usc.edu.ph/about\\_usc/about\\_usc.jsp](http://www.usc.edu.ph/about_usc/about_usc.jsp), July 28 2011. First founded by Spanish Jesuits as Colegio de *San Ildefonso* but closed in 1769 after the expulsion of the Jesuits from the Philippines. Reopened in 1783 as *Colegio-Seminario de San Carlos*, the University's administration was taken over by Vincentians in 1867.

It is possible that the inversion of power dynamics in terms of the participants' social positions altered the character of roaming performances.

In addition to serenading, other performance contexts of the *rondalla* in the Philippines include: “*fiestas*, baptisms, weddings, funerals, and, in the province of Ilocos Norte, the three annual nocturnal processions: Holy Week, *Flores de mayo*, and Holy Rosary.”<sup>543</sup> Almost all of these performance contexts are within the framework of Catholic ritual and do not immediately appear to indicate a noticeable departure from the European model, except perhaps in the case of the use of the ensemble at funerals. Another interesting performance context for the *rondalla* in the Philippines, mentioned by Parnes is a healing ritual in Bataan.<sup>544</sup>

Also, despite a fluctuating attitude on the part of the Catholic church towards plucked-string ensembles as part of worship it may have been the case that, until organs or portable organs were available, rural Filipino parishes were reliant on the *rondalla* as a substitute and hence the ensemble developed a performance tradition more deeply integrated into religious, musical activities than it had been originally in Spain at the time of “implantation”. Increased incorporation in Christian worship or related activity can then be seen as a Filipino development which also expands the overall range of possible avenues for performance. Although Christian worship is a colonial contribution, and as such it may be problematic to view it as indigenization of the *rondalla*, recent scholarship has begun to emphasize the importance of native agencies in processes of Christian conversion.<sup>545</sup>

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<sup>543</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 103.

<sup>544</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 103.

<sup>545</sup> Brian Dietrich, “Voices from ‘Under-the Garland’: Singing, Christianity, and Cultural Transformations in Chuuk, Micronesia,” *Yearbook for Traditional Music* 43 (2011): 62.

### Other Adaptations: Turtle-Shell *Plectra* and the Development of Virtuosity

The importance of the plectrum and its intimate relationship with the performer belies its simplicity and small size. The superiority of plectra made of turtle shell, as a material which is “durable, and produces bright and clear tones” is supported by Culig, herself a virtuoso performer on the *bandurria*.<sup>546</sup> She nevertheless admits that plectra made of plastic are more commonly used today. Although the change from turtle shell to plastic is a twentieth century “adaptation”, the focus here is on Filipino adaptations of the Hispanic model. In Spain too, in the nineteenth century, “thanks to industrial advances” bone and wood plectra were also substituted by plastic and tortoise shell.<sup>547</sup> Writing on plectrum-instruments has not tended to specify the exact type of *chelonian* [a species of reptiles including turtles, tortoises and terrapins] used to make plectra. In the Philippines, for example, the now critically endangered Philippine forest turtle or *Siebenrockiella leytentis* may have been used to make plectra.<sup>548</sup> It seems natural to assume that shell selection was purely pragmatic, based on availability, but at present nothing is known about this process. Suffice to say that the use of the shell of indigenous, Philippine *chelonians* is unique to the Philippines, but the shells of very similar creatures were also used to make plectra in Spain and Latin America.

Parnes claims: “By the nineteenth century, harmony evolved [in the Philippines], and virtuosity, including double stops and fast runs, gained a foothold.”<sup>549</sup> As has been explained, the performance of fast runs has been a feature of this type of ensemble since the earliest times throughout the Hispanic empire. What Parnes may have been referring to is the

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<sup>546</sup> Culig, “The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities,” 54.

<sup>547</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y “Laúdes Españoles”*, 73.

<sup>548</sup> Pierre Fidenci and Jérôme Maran, “Illegal Domestic Trade of the Philippine Forest Turtle (*Siebenrockiella Leytensis*) in the Philippines,” *TurtleLog: Online Newsletter of the IUCN/SSC Tortoise and Freshwater Turtle Specialist Group* (2009).

<sup>549</sup> Parnes, “A History of Filipino Rondalla Music and Musicians in Southern California,” 103.

performance of fast runs in the Philippines, not as an interjection between vocal or other melodic material, but as an integral part of purely instrumental textures. The evolution of harmony, reflected in *rondalla* practice, is a development which affirms a continued connection to European musical influence rather than a move towards indigenization.

### **Adaptation or Re-configuration?**

It should be clear from the preceding paragraphs that, viewed separately, almost none of the purported Filipino adaptations are unique to the Philippines. All have been shown to be also present in Spain or Latin America. What is unique about the Philippine ensemble, however, is the way the elements are combined. A now antiquated, late nineteenth-century, Spanish instrumentation is preserved and combined with a bass and guitar rhythm section influenced by the Philippine's long interaction with Mexico. Just as the *Rondalla* to Trimillos is a "mirror of Philippine history",<sup>550</sup> the Philippine *rondalla* also encapsulates within itself the expansive, Hispanic, musical world of times past. This was the tradition which renowned Filipino composer Nicanor Abelardo, born at the cusp of a new century in 1893, encountered when he took his first lessons in *bandurria* and *sofeggio* from his mother at the age of five. At that time, according to Santos, in Abelardo's home town of San Miguel, the *rondalla* "thrived" along with "a variety of music-making traditions".<sup>551</sup> The period ahead, following American involvement in the Philippines, sees Filipinos recontextualizing the *rondalla* and coming to view it as uniquely Filipino, linked only historically to the Hispanic world.

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<sup>550</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte."

<sup>551</sup> Ramon Pagayon Santos, *Tunugan: Four Essays on Filipino Music*, (Diliman, Quezon City: University of the Philippines Press, 2005) 5.



### 3.4 The Philippine *Rondalla* since the American Period

#### 3.4.1 The Link to Public Education

At the beginning of the twentieth century, the versatility and commercial utility of professional Filipino *rondallas* was put to the service of their new colonial masters, beginning a Filipino commercial entertainment tradition which continues to this day.<sup>552</sup> At the same time, the *rondalla*'s popularity in the Philippines during the early American period became linked to public education,<sup>553</sup> and the presence of *rondallas* at Philippine universities beginning in 1910 and at other schools since the 1920s has been well established.<sup>554</sup> The relatively low cost of native-made *rondalla* instruments made the ensemble "a perfect medium to teach music education in public schools and universities".<sup>555</sup>

At the present time, *rondallas* continue to be formed by many schools and other organizations in the Philippines.<sup>556</sup> This continued connection was evident to the researcher at the Third International Rondalla Festival 2011 in Tagum City, Mindanao. Most participants at the workshop component were Filipino teachers, learning how to implement *rondalla* programmes in their schools.<sup>557</sup> An interview with two of these Filipino teachers appears as track 3 on Auxiliary Disc Two.

The American colonial influence in the Philippines also saw the imposition and deliberate teaching of the English language. Although the historical distribution of Spanish language

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<sup>552</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 28.

<sup>553</sup> Back, "The Philippine Rondalla," 15. Back, writing from an American perspective, contrasts what he believes was Spanish treatment of native Filipinos as "little more than an enslaved people" with the American "willingness to educate the Filipino people".

<sup>554</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 105.

<sup>555</sup> Back, "The Philippine Rondalla," 15.

<sup>556</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 30.

<sup>557</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, February 2011.

fluency in the Philippines is debated, this music and these instruments were introduced to the Philippines in combination with the Spanish language. Like the earlier *rondas* and *rondallas* in Spain, Philippine *rondallas* also accompanied songs in various regional languages and dialects. Thus, the situating of *rondalla* activity within a framework aimed at the imposition of the English language may have contributed to a Philippine *rondalla* with a primarily instrumental emphasis.

### 3.4.2 Symphonic *Rondalla*

The twentieth century witnessed the creation of the “symphonic *rondalla*”,<sup>558</sup> playing a more sophisticated repertoire of orchestral works.<sup>559</sup> As was pointed out earlier, larger scale plectrum instrumental groups also developed in Spain at the beginning of the twentieth century as did the *orquesta típica* in Mexico at the end of the nineteenth century. In this context the development of the Philippine symphonic *rondalla* can be seen to be a common development in the Hispanic world at this time, perhaps diffused as a result of increased Spanish-Philippine connections in the nineteenth century with the opening of the Suez Canal.<sup>560</sup> In the Philippines, since the symphonic *rondalla*’s development coincides with American intervention in the country, and the encouragement of military bands, American influence would also have been inevitable. The more expansive orchestration of symphonic *rondallas* was achieved by dividing the *bandurria* section into firsts, seconds and thirds and piccolo *bandurria*, increasing the number of players of other instruments and adding flute, piano and a greatly expanded range of percussion instruments.<sup>561</sup>

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<sup>558</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 105.

<sup>559</sup> Raymundo Bañas, *Filipino Music and Theatre*, (Quezon City: Manlapaz, 1975) 109.

<sup>560</sup> Hunt and McHale, "Education and Philippine Economic Development," 64.

<sup>561</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 12.

Although this new kind of *rondalla* may have stimulated composers' imaginations, and allowed the *rondalla* to make large public statements, the development is gently criticized on aesthetic grounds by De Leon. He commented on the "ideal of making the *rondalla* sound like a whole string orchestra playing pizzicato" and the strong influence of the Philippine symphonic band tradition "with its bombastic use of drum and cymbals"<sup>562</sup> which sometimes results in "drowning the melodic line or making the music unintelligible".<sup>563</sup> These kinds of approaches may not best exploit the *rondalla's* inherent aesthetic attributes:

These are not deplorable developments by themselves if done appropriately, with understanding and proper restraints. But to limit the *rondalla* to an imitation of the symphony orchestra or symphonic band is to deprive it of a fuller expressive life as a concert chamber music; medium for intricate polyphony or even new music; exploration of the bandurria, octavina, or laud as solo instrument; musical ensemble for theatre; accompaniment for myth and storytelling; educational tool; music therapy, and many more. Its possibilities are almost limitless.<sup>564</sup>

At *rondalla* festivals, the massing of *rondallas* into giant ensembles is not done only for aesthetic purposes. These kinds of activities serve extra-musical or "musically-resultant" social goals and purposes such as the promotion of world peace and unity. Examples of compositions for symphonic *rondalla*, or *rondalla* in combination with other instruments and ensembles, such as Dadap's *Choral Symphonic Ode* for *rondalla*, chorus and orchestra, performed at a concert of music by Jerry Dadap at Manila's American Life Auditorium in

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<sup>562</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 33.

<sup>563</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 33.

<sup>564</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 34.

1965,<sup>565</sup> and Josefino Chino Toledo's *Isahan sa Pagkakaisa*, are listed in appendix 5 on Auxiliary Disc Three. Comprehensive lists of twentieth-century Philippine *rondallas*, their musical directors, and dates of formation provided by Culig and De Leon also appear as appendix 7 on Auxiliary Disc Three.

### 3.5 Twentieth Century Philippine *Rondalla*: Norms from the Literature

This section presents norms for twentieth century, Philippine *rondalla* based on the information available in the current literature from scholars such as Pfeiffer, Trimillos, Parnes, Canave-Dioquino, and Calubayan. Areas considered are ensemble size, the distribution of instruments within the ensemble, musical roles of Philippine *rondalla* instruments, as well as instrument making, performance context and repertoire together with the author's own experience in the Philippines.

#### 3.5.1 Ensemble Size

Numbers given for group size vary in writing on the Philippine *rondalla* which suggests that the exact number of players has not been standardized and may not be important in or of itself. Also, when numbers are given, it is not always clear if a symphonic, student, folkloric, or other type of *rondalla* is being described.<sup>566</sup> The smallest group described is a trio of *bandurria*, *laud* and guitar,<sup>567</sup> or *bandurria*, guitar and bass guitar.”<sup>568</sup> The outer limits for

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<sup>565</sup> Pfeiffer, *Indigenous, Folk, Modern Filipino Music*, 149.

<sup>566</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 108. Similar to Trimillos' "eleven overlapping categories of *rondalla*", Parnes lists: Virtuoso, symphonic, student, youth, family, recording studio, concert, cultural show, émigré and folkloric.

<sup>567</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60. Trimillos also suggests that because guitar is capable of playing bass lines such that "a bass is not necessary for a combo to be a *rondalla*". It is possible that an extra-musical element of social dynamic precludes such a possibility. In a melodically driven ensemble, *gitara* and *bandurria* represent leader and follower, and it is only with the addition of a third instrument, such as *laud*, that this social dynamic manifests a sense of community.

<sup>568</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55. Canave-Dioquino calls this kind of group a "small *cumparsa*". The implication here is that the small *cumparsa* is actually a *rondalla* in a nutshell. The

*rondalla* size represent the symphonic *rondalla* concept, developed by Antonio J. Molina in the first decade of the twentieth century. Largest numbers for group size also show a wide degree of variation and may, in fact, be limited practically but not conceptually. Huge massed *rondallas* of over one-hundred players combined with visiting plucked-string ensembles from other world music traditions have also recently been organized at the closing concerts of International Rondalla Festivals in the Philippines.<sup>569</sup>

Given that group size appears variable, what may be more important is the proportionate distribution of instruments within the ensemble. This, however, according to De la Peña, who presents the standard twentieth-century *rondalla* as being divided into five sections, corresponding to *bandurria*, *laud*, *octavina*, guitar and bass, also varies.<sup>570</sup> In addition to these five sections, auxiliary percussion and the occasional use of instruments, such as flute or violin, expand the model.<sup>571</sup> Maceda also points to regional variation, but did not suggest norms for group size nor instrumental distribution.<sup>572</sup> The following table shows various authors' suggestions for distribution of instruments within a *rondalla* based on group size:

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primary melodic instrument is present and there is a form of accompaniment. It also supports the idea of the Philippine *rondalla* evolving from the *comparsa*.

<sup>569</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, February 2011.

<sup>570</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>571</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 26.

<sup>572</sup> Maceda, "Ang Musika Sa Pilipinas Sa Ika-19 Na Daangtaon," 30. Maceda mentions the *bandola* and also points out that in Leyte "a violin which is added in place of the *octavina* is used" [*Sa Leyte, isang biyulin ang idinadagag sa halip na octavina ang gamitin*].

Table 4 Distribution of Instruments Based on Groups Size

Author	Total Group Size	<i>Bandurria</i>	<i>Laúd</i>	<i>Octavina</i>	Guitar	Bass	Auxiliary
<b>Canave-Dioquino I</b> <sup>573</sup>	8	4	1	1	1	1	
<b>Trimillos</b> <sup>574</sup>	7 (Implied not stated)	2	1	1	1	1 ( <i>Baho de Unyas</i> )	1 <i>pikolo bandurya</i> Violin, flute and percussion
<b>Calubayan</b> <sup>575</sup> ( <i>Laúd/octavina</i> figure is for the total or both instruments or "either/or")	5	2		1	1	1	Drums, triangle, timpani and xylophone
	9	4		2	2	1	
	18	8		6	3	1	
	30	16		8	5	1	
<b>De Leon</b> <sup>576</sup>	Symphonic <i>Rondalla</i>	Three <i>bandurria</i> sections plus piccolo <i>bandurria</i>	3	n.a.	3	3	Percussion Expanded
<b>Back</b> <sup>577</sup>	30	16	3	3	3	2	3 Piccolo <i>bandurias</i>
<b>Parnes</b> <sup>578</sup>	30	16	3	3	3	2	3 Piccolo <i>bandurias</i>
<b>De La Peña</b>	30	At least 16	n.a.	n.a.	n.a.	n.a.	n.a.
<b>Canave-Dioquino II</b> <sup>579</sup>	28	16	3	3	3	3	n.a.

<sup>573</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.

<sup>574</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60. The inclusion of the *baho de unyas* in this example suggests that it is either rural or from towards the beginning of the American period.

<sup>575</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method 16–17.

<sup>576</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 12.

<sup>577</sup> Back, "The Philippine Rondalla," 15.

<sup>578</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 102.

<sup>579</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.

Several of the ensembles represented in the above table appear to be examples of the so called symphonic *rondalla* which involved an expansion of all sections, including percussion, and the addition of a new instrument, the piccolo *bandurria*. While the inclusion of sustained melodic instruments such as the violin and flute is indicated as a possibility in the smaller ensembles, it does not appear in the symphonic *rondalla* examples.<sup>580</sup>

In all cases, the primacy of the *bandurria* is demonstrated as it consistently makes up close to half the total number of instruments represented. The *rondallas* which this researcher witnessed performing at the Third International Rondalla Festival exhibited considerable variation in size (3-100+), instrumentation and choice of auxiliary percussion. Individual *rondallas* even changed their instrumentation between or during pieces. Since this event was a showcase of the Philippine *rondalla*, variety was to be expected as groups strove to evoke audience interest and present distinctive group characters. Some groups incorporated *pikolo* (piccolo *bandurria*), *mandola*, mandolins, *kulintang*, lyre, flute, violin, steel and nylon string guitar and even an electric guitar and choral singing during a massed Beatles medley at the closing concert. A representative example with a conservative instrumentation can be provided by the Rizal Technological University Tunog Rizalia Rondalla. This group's 19 instruments included 1 bass, 2 guitars, three *octavinas*, three *lauds*, 9 *bandurrias* and *pikolo bandurria*.<sup>581</sup>

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<sup>580</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 15. While the inclusion of sustained melodic instruments such as the violin and flute is indicated as a possibility in the smaller ensembles, it does not appear in the symphonic *rondalla* examples.

<sup>581</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 11–20 February 2011.

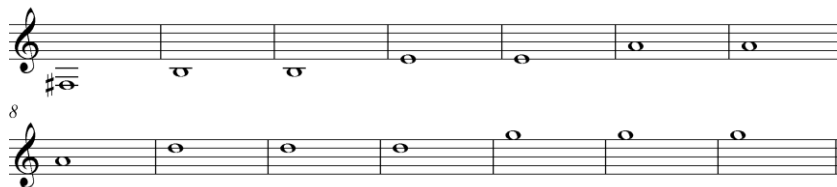
### 3.5.2 Individual Philippine *Rondalla* Instruments and their Musical Roles

#### *Bandurya/Bandurria*



Figure 21 Philippine *bandurria* by O. Bandilla.

The *bandurya/bandurria* is the primary melodic instrument of the *rondalla*.<sup>582</sup> Its characteristic tremolo is essential to these ensembles' musical textures. With a pear shaped body and 14 strings (some models have only 12),<sup>583</sup> it is tuned as follows:



#### Philippine *Laud*

Tuned an octave lower than the *bandurria*, the *laud* fulfils a tenor function, playing “contrapuntal elaborations”<sup>584</sup> of the main melodic line, or rendering it an octave lower.<sup>585</sup>

The *laud* is tuned as follows:

<sup>582</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.

<sup>583</sup> A model with only twelve strings would have a set of six double string courses like the Spanish *bandurria*.

<sup>584</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.





Figure 22 Tuning of Philippine *laud*.



Figure 23 Philippine *laud* with round sound hole by O. Bandilla.



Figure 24 Philippine *laud* F-holes.

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<sup>585</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 93.

### Philippine *Octavina*

The *octavina* has the same tuning as the *laud* shown above,<sup>586</sup> but produces a different timbre. Shaped like a small guitar, it plays “contrapuntal elaborations” of the melodic line<sup>587</sup> and also has “some harmonic functions”.<sup>588</sup> De La Peña suggests that the *laud* is frequently replaced by *octavina* at present in the Philippines because of the former’s “dull tone”.<sup>589</sup>



Figure 25 Philippine *octavina* by O. Bandilla.

### Philippine *Gitara*/Guitar

The guitar performs rhythmic, strummed or arpeggiated chordal accompaniment,<sup>590</sup> and occasionally melodic lines.<sup>591</sup> Although Castro describes “the *gitara* (equivalent to a classical guitar, usually with nylon strings)”<sup>592</sup> in the instrumentation of the Philippine *rondalla*, a large number of the instruments observed by this researcher at the Third International

<sup>586</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60.

<sup>587</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.

<sup>588</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 93.

<sup>589</sup> De la Peña, "The Philippine Rondalla."

<sup>590</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55.

<sup>591</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>592</sup> Castro, *Musical Renderings of the Philippine Nation*, 98.

Rondalla Festival 2011, as well as those played by Filipino migrants in Australia, described later in the this thesis, were actually steel-string guitars, and frequently not made in the Philippines.



Figure 26 The Philippine *rondalla* instrument family including standard acoustic bass and nylon string guitar.<sup>593</sup>

### ***Baho/Bass***

A standard orchestral bass<sup>594</sup> has tended to be used with Philippine *rondallas* since the 1950s.<sup>595</sup> Prior to that a fretted bass, sometimes played with a hammer-shaped striker,<sup>596</sup> called *baho de unyas* (*bajo de uñas*), variants of which are still reported to survive in some

<sup>593</sup> In general, steel string guitars tend to be favoured in the Philippine ensemble.

parts of the rural Philippines, was used.<sup>597</sup> One such bass appears in a picture of the early Darwin *Rondalla*, in the second part of this thesis.

### ***Pikolo/ Piccolo Bandurria***

A smaller *bandurya/bandurria* is tuned a fourth<sup>598</sup> higher than the standard *bandurria* which plays high decorative figures or counter melodies.<sup>599</sup>

### **Auxiliary Percussion**

Varied percussion instruments in the twentieth-century Philippine *rondalla* include: snare drum, bass drum, cymbals, tambourine, marimba, triangle, tympani, castanets and tom-tom. Auxiliary percussion instruments of Arabic origin from Spain have long been associated with this type of ensemble. The significant change in the Philippine *rondalla* between the Hispanic period and the twentieth century is the addition of American band percussion such as the snare drum, and orchestral instruments such as the tympani. At the present time, a drum kit is also frequently used in the Philippines.<sup>600</sup> During the Christianization of the Philippines indigenous musical expressions were dissuaded, due to their non-Christian associations, so pre-Hispanic gong or bamboo instruments were not integrated into the *rondalla*. At the present time, however, some arrangers have begun to encourage more inclusive, experimental

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<sup>594</sup> Canave-Dioquino, "The Lowland Christian Philippines," 854-55. According to Canave-Dioquino, the enlargement of the *bajo de uñas* and addition of a tail piece resulted in it being played in a standing position like a double bass after 1910.

<sup>595</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 93.

<sup>596</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60.

<sup>597</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 93.

<sup>598</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 93.

<sup>599</sup> Trimillos, "Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte," 60.

<sup>600</sup> De la Peña, "The Philippine Rondalla," 9.

instrumentations. Other *rondalla* instruments such as the *bandolon*,<sup>601</sup> *mandolin* and *mandola*<sup>602</sup> have been reported to have developed in the Philippines during the twentieth-century but are not widespread or part of the standard instrumentation.<sup>603</sup>

### Instrument Making

Philippine *rondallas* tend to order their instruments directly from the makers. Traditionally, the main regions for *rondalla* instrument production in the Philippines were Cebu, and Pampanga.<sup>604</sup> At the present time, however, Pampanga, where both Bandilla and Lumanog<sup>605</sup> workshops are situated, produces the best instruments.<sup>606</sup>

In 2001, Back, a frequent visitor to the Philippines, estimated the retail cost of a Pampangan *bandurria* at 1700 pesos (\$49.60 NZ) and a Cebu, jackfruit instrument at 1200–1400 Philippine pesos. At the same time, *octavinas* and *lauds* were less expensive and cost 800–900 Philippine pesos. Intonation problems have been noted in a number of Philippine-made instruments. This inconsistent intonation, may have its cause in the traditional methods of

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<sup>601</sup> Described by Parnes as having a round or guitar shaped body covered with hide and invented in 1910.

<sup>602</sup> This instruments is described by Parnes as being an octave lower than the *laud*, held like a cello, and invented just after 1950.

<sup>603</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 100.

<sup>604</sup> Back, "The Philippine Rondalla," 16. Although Cebu once had a flourishing industry, the focus there now tends towards instruments for the tourist market.

<sup>605</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 101-02. According to Parnes, "the Bandilla family business was established in 1946. They have only one store which is in Manila's Santa Mesa district. Filipino American ensemble directors make special orders when *rondallas* are in the development stages. Either through mail or a visit to the Manila-based store he or she would ask for a specific number of *bandurrias*, and other instruments. If unavailable in the store, the director orders the manager to have the instruments manufactured according to the specification of the given ensemble. The less common instruments such as the *mandola*, *mandolin*, piccolo *bandurria*, and the *bajo de uñas* cannot be acquired unless they are special [sic] ordered." Parnes wrote that this music business was "founded in the early 20th century, and is a Manila-based chain of stores that sell instruments manufactured mainly in Cebu. Most of the instruments available for examination include the Lumanog stamp, with a date [of] manufacture."

<sup>606</sup> De la Peña, "The Philippine Rondalla," 9.

construction employed by Philippine craftsmen. In Culig's detailed examination of *bandurria* construction in the Philippines the author discloses:

Most bandurria makers of today traditionally follow a pattern, which serves as their model for the distances of slots on the fingerboard. They must have obtained it from the craftsmen who taught them the art of making the instrument.... Without further questioning, they loyally pattern their fingerboard slots on their model and may have overlooked the principle which lies behind the distancing of frets.<sup>607</sup>

Although it can be suggested that superior aural skills, on the part of Filipino instrument makers, make mathematical, fret-measurement unnecessary, the existence of quality concerns point to such a situation being very unlikely.

### **3.5.3 Performance Context**

Change in performance contexts were inevitably brought about by the events of the twentieth century. Original contexts for *rondalla* performance in the Philippines were sustained, but many of the earlier musical entertainment roles of playing for singing and dancing, were taken over by other types ensembles such as the rock band or *combo*, which, like the *rondalla*, is made up of plucked-string instruments (guitar and bass) and percussion (drum kit).

Unlike traditional *rondalla* instruments, the instruments of the rock band achieve volume through the use of electric amplification and have single strings rather than courses. If the idea is accepted that the number of strings were initially added to the courses of plucked-string instruments to increase volume, then, with the advent of electricity, which of course affected a vast number of aspects of life besides music, the development of the electric or amplified

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<sup>607</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 50.

guitar would remove the need for extra strings to achieve a louder volume of sound. It could be suggested that the modern day *combo* is, the actual evolution of the *rondalla*, having adapted to current technology, employing primarily aural processes, and performing many of the social functions which were previously provided by the *rondalla*.

During the first half of the twentieth century the *rondalla* was part of mainstream urban culture and associated with prominent universities and social institutions.<sup>608</sup> Since then it has moved increasingly towards being appreciated for ideological factors including its heritage value, as a marker of ethnic identity, and as an educational tool as well as being a vehicle for artistic expression. These considerations underlie the contribution of government and arts bodies to the conscious preservation and promotion of the *rondalla*.

### 3.5.4 Repertoire

The Philippine *rondalla*'s eclectic repertoire features the following categories predominantly:<sup>609</sup>

- Filipino love songs, folk songs and dances, both aurally transmitted and composed
- Aurally transmitted dance music from nations outside the Philippines (including recent popular dances styles from the Americas such as cha cha and mambo)
- European and Filipino light classical music, mainly marches and operatic overtures, and also some piano pieces

Much of this repertoire relies on aural transmission, a process explained clearly in an interview with two Filipino teachers on Auxiliary Disc Two, track 3. Although arrangements of Philippine folk music arranged for *rondalla* are available, "there is no established tradition

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<sup>608</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>609</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 106.

for transcribing traditional *rondalla* music. Some performers possess unpublished scores, both in five line staves and in tablature.”<sup>610</sup>

Nevertheless, a number of serious Filipino composers have written for the *rondalla* including:<sup>611</sup> Turibo David,<sup>612</sup> Antonio J. Molina, Jerry A. Dadap, Michael Dadap, Bayani de Leon, Alfredo Buenaventura, Lucino T. Sacramento.<sup>613</sup> A list of their works appears as appendix 5 on Auxiliary Disc Three. More recent compositions for Philippine *rondalla* include: *Isahan sa Pagkakaisa* (2004) by Josefino Chino Toledo, Visayan Medley (2006) by Ramon Pagayon Santos, and *Pagpipiko* (2010) by Maria Christine M. Muyco.

### Pedagogic Materials

The importance of aural transmission and the scarcity of published scores for *rondalla* have been demonstrated, so, as might be expected, pedagogic materials are correspondingly scarce. Those identified are listed in the following table:

**Table 5 Twentieth Century Pedagogic Materials for Philippine *Rondalla***

Author	Title	Publishing Details
Baatan, Jose T	<i>Rondalla Handbook</i>	Manlapas Publishing Company, Quezon City, 1970
Patricio, M. C	<i>Development of Rondalla</i>	U.P. College of Music Library, 1959 (unpublished article).
Bayani Mendoza de Leon	<i>Beginning Studies for the Rondalla Instrumentalist</i>	Available in United States 1994
Calubayan, Ricardo	<i>Development and Evaluation of a Manual for a School Rondalla</i>	MA Thesis, Philippine Normal University 2000 (Available from the author)

<sup>610</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 8.

<sup>611</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 107.

<sup>612</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 106. Parnes claims that Torobio David was the first to “compose a body of work” for *rondalla*. David’s output includes a number of overtures, examples of which are *Hermosa at Dawn* and *The Rival*.

<sup>613</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 30.



### 3.6 Resurgence

“We always talk about preserving our customs and traditions. One of the best ways is through music. How can we ever make this a reality when we are moving negatively? Something must be done before it’s too late.”<sup>614</sup>

Philippine *Rondalla* activity in the twentieth century, and continuing into the first decades of the twenty-first century, has been characterized by a waxing and waning of interest and enthusiasm and periods of resurgence. The first peak of interest occurred between 1905 and 1913; a period of “intense nationalism”.<sup>615</sup> The earliest radio programme including *rondalla* music is said to have begun in 1935, with the number of broadcasts increasing substantially post-World War II.<sup>616</sup>

During the 1960s and 70s the *rondalla* enjoyed great popularity in “companies and even in government offices”<sup>617</sup> and particularly in high schools, where its inclusion in the curriculum was noted by Maceda.<sup>618</sup> In the late 1960’s, the Batangas Rondalla Festival had as many as “one thousand players in the competing *rondallas* and an audience of eight thousand”.<sup>619</sup>

Calubayan ascribes the *rondalla*’s popularity at the time to the following factors:

1. Affordability and portability of the instruments
2. Use in school and company concerts and functions
3. Versatility and breadth of repertoire
4. Televised *rondalla* competitions such as *Hamon sa Kampeon* [Challenge of the Champion]

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<sup>614</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 6.

<sup>615</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 6.

<sup>616</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 105.

<sup>617</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 2.

<sup>618</sup> Maceda, "Ang Musika Sa Pilipinas Sa Ika-19 Na Daangtaon," 30.

<sup>619</sup> Pfeiffer, *Indigenous, Folk, Modern Filipino Music*, 149.

5. Incentives (“in kind or in cash”)
6. “Total support” extended to schools, companies and government offices<sup>620</sup>

Music competitions have continued to be a motivator of *rondalla* activity in the Philippines. According to Mirano, the inclusion of *rondalla* as a category in the annual National Music Competitions for Young Artists (NAMCYA) has been the main reason for the Philippine *rondalla* surviving into the twenty-first century.<sup>621</sup> This first took place in 1996 while Dr Ramon Santos was Secretary General of the NAMCYA.<sup>622</sup> From village level, competitive music-making, such as the now extinct “*tambakan*”,<sup>623</sup> to competitions organized by the *Pambansang Samahan ng Rondalla* [National *Rondalla* Society] in the 1980s, such competitions provided a continued impetus for the performance of *rondalla* music.<sup>624</sup>

Most recently the series of International *Rondalla* Festivals held in the Philippine since 2004, the third of which, held in Tagum city, Davao del Norte, 2011, continue to promote *rondalla* activity in the Philippines.

In 2011, however, Calubayan lamented that unlike when the *rondalla* was part of the school curriculum, “now only a handful exist, both in private and public schools”.<sup>625</sup> A decrease in *rondalla* performance activity in Metro Manila was reported earlier by Back in 2001. He also suggested that the situation in Polangui, Albay, the home city of his Filipina wife, might be

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<sup>620</sup> Calubayan, “Development and Evaluation of a Manual for a School *Rondalla*,” 2–3.

<sup>621</sup> Dr Mirano, conversation with the researcher, Tagum city, Mindanao, February 2011.

<sup>622</sup> L. Vitto, e-mail to the author, 14 May 2012. According to Ms Vitto, The winner of the very first competition was the Paranaque Community *Rondalla* (a group composed of high school students from Baclaran, Paranaque).

<sup>623</sup> Parnes, “A History of Filipino *Rondalla* Music and Musicians in Southern California,” 104.

<sup>624</sup> Aning, “*Rondalla* Maestro Makes Strong Pitch for *Banduria*.” The competitions and festivals organized by the National *Rondalla* Society, which was formed in the 1980s, aimed to combat the perceived decrease of interest in the *bandurria* and other *rondalla* instruments.

<sup>625</sup> R. Calubayan, written interview, 1 October 2011.

considered “a microcosm of the entire nation.” Towards the end of 1980s almost all high schools and primary schools in the city had *rondallas* but, at the time of his writing, only one high school and four elementary schools had *rondallas*.<sup>626</sup>

Three factors have caused the decline of *rondalla* in the Philippines. Firstly, because the ensemble has traditionally relied on processes of aural transmission, and the general sound environment has now changed, with the increasing accessibility of new technologies and the spread of primarily North American, popular music,<sup>627</sup> Filipinos in general have less aural familiarity with *rondalla* repertoire than in the past.<sup>628</sup> Living “under the shadow of the more blatant musical contrivances of the times”,<sup>629</sup> the *rondalla* is viewed as an “anachronistic symbol of old-world Spanish colonization and is slowly fading away,”<sup>630</sup> seen by the younger generation as old-fashioned and obsolete. Secondly, active transmission on the part of *rondalla* instructors has lessened as the older generation passes away, and thirdly, written arrangements<sup>631</sup> and pedagogic materials are scarce.<sup>632</sup> Given the importance of aural transmission in Philippine *rondalla*, the loss of teachers and the disappearance of *rondalla* music from the day to day sonic environment are key factors. Despite this, the connection between the *rondalla* and education appears to be the thread which sustains the ensemble.<sup>633</sup>

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<sup>626</sup> Back, "The Philippine Rondalla," 16.

<sup>627</sup> De la Peña, "The Philippine Rondalla," 9. Interestingly, the contemporary incorporation of *rondalla* instruments into contemporary popular music by artists like Grace Nono and Bobby Bandurria are seen by De La Peña as a result of *rondalla* resurgence and not the cause.

<sup>628</sup> At the same time Filipinos everywhere play contemporary music, by ear, on contemporary instruments as it is a vital part of their everyday sound experience.

<sup>629</sup> Santos, "Souvenir Programme of the 1st International Rondalla Festival," 6.

<sup>630</sup> Back, "The Philippine Rondalla," 16.

<sup>631</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 3.

<sup>632</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 6.

<sup>633</sup> Back, "The Philippine Rondalla," 16.

At the same time the *rondalla* in its more traditional form has been co-opted for ideological purposes, “as symbolic of an idyllic Philippine folk life in the same category as the *bahay kubo*, *fiesta*, and the *barrio*”.<sup>634</sup>

### 3.7 Filipino National Identity and the *Rondalla*

“Just as the guitar and *bandurria* became cultural icons of Spain, they also became cultural icons of the Philippines”<sup>635</sup>

In terms of antiquity, bamboo and gong ensembles are pre-eminent in the Philippine region, but since it was the process of Hispanicization, which brought the Philippines to be viewed as a geo-political unit, the *rondalla* “provided a common experience to the larger Filipino society across the country, making it a legitimate national cultural emblem”.<sup>636</sup> The association of Filipino identity and the *rondalla* conforms to the third phase of De Leon’s model for the evolution of the Philippine *rondalla*: “Affirmation of the Nation”. *Rondallas* are seen to “provide an ethnic community or social group an opportunity to appreciate their cultural heritage”. They also become “a potent focus for the assertion of local or national pride and identity especially in the context of colonization, globalization and the contemporary diaspora.”<sup>637</sup>

Colonization and globalization are certainly processes which have impacted strongly on the Philippines. The first peak period of popularity for the *rondalla* in that country is situated during the period of American colonial intervention.<sup>638</sup> Although the use of the ensemble in an educational context has been offered as an example of American beneficence, at the same

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<sup>634</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>635</sup> Back, "The Philippine Rondalla," 14.

<sup>636</sup> Santos, "Souvenir Programme of the 1st International Rondalla Festival," 6.

<sup>637</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 21.

<sup>638</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 6.

time, it may have been used as an assertion of Hispanic sensibility and a reactive symbol in resistance to the English-speaking, American influence.<sup>639</sup> Speaking about creative artists in the Philippines at the beginning of the twentieth century, Pujol refers to a sense of frustration being felt when, in place of independence, Spanish control was merely replaced by another imperial power, in this case the United States:

The first period would have been marked, for all the Filipino creators, by a certain feeling of frustration, since, after a revolution which was well on track to being successful, this dreamed-of revolution was seen to be substituted by a mere, colonial cession from an old, established empire to another emerging one. But this sense of frustration transformed into a growing nationalism which encountered one of its principal supports in artistic performance. And, in a very curious way, a good part of that nationalism, with the strength of anti-North American sentiment, retook Hispanic aspects, along with the traditional pre-Hispanic ones, and injected a distinctive character into Filipino music, especially in terms of what was done in the rural parts of the country.<sup>640</sup>

Whatever the dynamics or processes which resulted from the transition from Hispanic to American, colonial rule, the present Philippine education in English enables even highly educated and sincere Filipinos to under-appraise an Hispanic connection to the *rondalla*.

Calubayan, for example writes: "Because of our creativity, we are able to produce an

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<sup>639</sup> A similar defence of Hispanic culture from North American, anglophone influence in New Mexico, only decades earlier, was mentioned in a footnote in an earlier section of this thesis.

<sup>640</sup> Pujol, "República De Filipinas," 119. [*El primer period estará marcado, para todos los creadores filipinos, por un cierto sentimiento de frustración, pues tras una revolución que llevaba buen camino para ser exitosa la soñada independencia se vio sustituida por una mera cesión colonial de un viejo imperio fehaciente a otro emergente. Pero ese sentido de frustración se mutó en un nacionalismo creciente que encontró en las manifestaciones artísticas uno de sus principales soportes. Y, de manera muy curiosa, buena parte de ese nacionalismo, a fuerza de sentirse anti-norteamericano, retomba trazos hispánicos que, junto a los tradicionales prehispánicos, inyectaban a la música filipina un carácter distintivo, sobre todo en relación con la que se hacía en los países de su entorno.*]

instrumental group that is truly Filipino, and we ought to be proud of it – the Rondalla: the Philippine Stringed band. The Rondalla is a unique group composed mainly of stringed instruments that originated here in the Philippines.”<sup>641</sup>

The difficulty of reconciling the musical representation of people within a geo-political boundary, and the complexity of Philippine music cultures is recognized by Trimillos.<sup>642</sup>

While the “sonic order”<sup>643</sup> of south-east Asian music offers an extremely rich variety, *rondalla* instruments, being fretted and having a high string tension, are locked into a Western, diatonic musical system which prevents them from adjusting to other scale systems, and the incorporation of other instruments, at least in terms of scale systems, must be done on the *rondalla*’s terms.

### 3.8 Scholarship and the *Rondalla*

During the 2011 conference “Plucked String Music: Tradition, Change and New Directions” in Tagum city, Philippines, Dr. Ramon Pagayon Santos remarked that although Filipinos have long participated in *rondalla*, it has not been the subject of frequent scholarly enquiry.<sup>644</sup> Earlier publications by Patricio,<sup>645</sup> Bacatan<sup>646</sup> and Naval<sup>647</sup>, are not available in the United

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<sup>641</sup> In making these comments, Calubayan’s ideas are based on “the limited literature available for review” and his personal experience and observations, which are highly valuable in providing a Filipino perspective. Without a doubt, privileged accesses to Internet databases and generous interlibrary loans from around the world have been extremely helpful in the preparation of this current thesis. Professor Calubayan may not have been so fortunate at the time of his research.

<sup>642</sup> Trimillos, “Das Rondalla-Ensemble Auf Den Philippinen Als Spiegel Oder Bestandteil Der Filipino-Geschichte,” 59. Trimillos writes: “*Eine gemeinsame Filipino-Kultur ist gegenwärtig sehr erwünscht, weil die Philippinen eine selbständige Position innerhalb der Nationen Südost-Asiens bzw. der Dritten Welt erreichen möchten.*” [A common Filipino culture is very much desired at present, because the Philippines would like to achieve an independent position within the nations of Southeast Asia and/or the third world.] Trimillos sees this as being a problem for post-colonial societies generally, and not only the Philippines.

<sup>643</sup> Kim Rockell, “Fieldwork Report,” *NZASIA Newsletter* (New Zealand Asian Studies Society, 2011), 5.

<sup>644</sup> Dr. Ramon Pagayon Santos, Tagum City, Mindanao, Philippine, February 2011.

<sup>645</sup> Maria Cristina L. Patricio, “The Development of Rondalla in the Philippines,” (Unpublished article. University of the Philippines, 1959).

States “and may no longer be extant in the Philippines”.<sup>648</sup> Studies of dance, such as those by Alejandro- Gamboa<sup>649</sup> and Orosa-Goquingco<sup>650</sup> mention the *rondalla* because of its strong connections to folk dance in an accompaniment role. The ensemble is described in Philippine music histories such as Bañas y Castillo’s *Pilipino Music and Theatre* (1975)<sup>651</sup> and Molina’s *Music in the Philippines* (1967)<sup>652</sup> and folk song repertoire often rendered by the *rondalla* is frequently published in the Philippines in the form of arrangements for solo piano such as Reyes Aquino’s *Philippine Folk Dances*<sup>653</sup>.

In the first decade of the twenty-first century, however, Philippine musical scholarship has reached a kind of psychological moment in relation to the *rondalla* whereby an awareness of the need for documentation and serious study of the tradition has arisen. Ricardo Calubayan’s 2001 Masters Thesis in music education, is of direct relevance to this current project as his ideas form the basis of present day *rondalla* teaching in Australia. Other recent studies such as that by Jocelyn Timbol-Guadalupe, a specialist in music education, who has been working on documenting the teaching method of Philippine *rondalla Maestro Celso-Espejo*, are beginning to help to address this lack.<sup>654</sup> It can be noted that both Calubyan and Timbol-

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<sup>646</sup> José T Bacatan, *Rondalla Handbook: A 'How to Play' Manual for Various Rondalla Instruments*, (Quezon City: Manlapuz, 1970).

<sup>647</sup> Damaso Naval, "New Method for Bandurria," (1958).

<sup>648</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 8.

<sup>649</sup> Reyaldo Gamboa-Alejandro, "Philippine Dance: Mainstream and Cross-Currents," (1979).

<sup>650</sup> Leonor Orosa-Goquingco, "Dances of the Emerald Isles: A Great Philippine Heritage," (1980).

<sup>651</sup> Bañas, *Filipino Music and Theatre*.

<sup>652</sup> Antonio J. Molina, *Music of the Philippines*, (Manila: National Museum, 1967).

<sup>653</sup> Francisco Reyes Aquino, *Philippine Folk Dances* revised ed., vol. 1 (Manila, Philippines: F. R. Aquino, 1953).

<sup>654</sup> Jocelyn Timbol-Guadalupe, "Chronicling the Espejo Method," *Plucked String Music: Tradition, Change and New Directions* (Tagum City, Philippines: 2011).

Guadalupe write from the viewpoint of music education. The examination of *rondalla* and areas such as aural transmission, Philippine-specific musical processes, continued folkloric manifestations and links with the Hispanic world, which would tend to fall under the purview of ethnomusicology, have not yet been taken up by scholars in the Philippines.

From the point of view of musical scholarship, the *rondalla's* role as a symbol of Philippine national identity has the potential to influence the Filipino perspective. This association with national identity may have been an obstacle to an objective view which situates the ensemble comfortably with other plucked-string ensembles in Hispanic and post-colonial Hispanic cultures. For this reason, the researcher, who takes an independent position on this matter, considered it necessary to make this relationship explicit through the inclusion of the preceding two sections.



### 3.9 Philippine *Rondalla* in Diaspora

“The *rondalla* now “sustains and nourishes the cultural heredities of thousands of expatriate Filipinos who now inhabit all four corners of the globe.”<sup>655</sup>

Just as notions of Philippine national identity are attached to the *rondalla* in the Philippines, these same ideas are present, and in some cases even intensified, when the ensemble enters the now extensive, Philippine diaspora.<sup>656</sup> The presence of Filipinos in so many parts of the world,<sup>657</sup> and the consequent opportunity for non-Filipinos to encounter *rondalla*,<sup>658</sup> leads De Leon to call this fourth phase his model “*Rondalla* as World Music” and to explain that, together with the *kulintang*, the *rondalla* has become an auspicious symbol and projection of Filipino identity outside the Philippines.<sup>659</sup>

By far the largest group of immigrant Filipinos, however, are still found in North America where many Filipino-Americans learned about the *rondalla* as a result of the Bayanihan Folk Dance Ensemble and *Rondalla*’s international tours.<sup>660</sup> The first live *rondalla* in America was established in 1970 and the *Iskwelahang Pilipino Rondalla* [Filipino School *Rondalla*]<sup>661</sup> of Boston was established in 1986 by Cristina Castro and Michael Dadap and “began as a special music program of ‘*Iskwelahang Pilipino*’ [Filipino School]”. A list of other Philippine

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<sup>655</sup> Santos, "Souvenir Programme of the 1st International Rondalla Festival," 6.

<sup>656</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 32. De Leon explains that, together with the *kulintang*, the *rondalla* has become an auspicious symbol and projection of Filipino identity outside the Philippines.

<sup>657</sup> De la Peña, "The Philippine Rondalla," 9. De la Peña describes this process beginning in the 1960's, when “large Filipino communities living abroad started using the *rondalla* mainly as a medium of expressing cultural identity”.

<sup>658</sup> De la Peña, "The Philippine Rondalla," 9.

<sup>659</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 35.

<sup>660</sup> Back, "The Philippine Rondalla," 16.

<sup>661</sup> This group’s repertoire includes “traditional and new arrangements of folk songs and dances and new compositions.” All the titles in the repertoire list are Spanish, Tagalog, Cebuano or in other Philippine dialects. There are no English titles. This repertoire list appears as appendix 8 on Auxilliary Disc Three.

*rondallas* in the United States appears as appendix 6 on Auxiliary Disc Three. The history of *rondalla* groups in Southern California has been dealt with extensively by Parnes<sup>662</sup> who points out that diasporic *rondallas* have a common instrumentation of *bandurria*, *laúd*, *octavina*, guitar, and double bass, do not usually include additional instruments such as the piccolo *bandurria*, and acquire their instruments from Lumanog and Bandilla in the Philippines.<sup>663</sup>

The perceived extra-musical benefits of *rondalla* activity, particularly for Filipino-Americans born in the United States,<sup>664</sup> are listed by De Leon:

1. An opportunity to appreciate cultural heritage
2. Linkage to homeland
3. Bonding, or strengthening bonds, between members and their immigrant parents
4. Forging of a “distinct cultural identity” which provides a “sound basis for the promotion of cultural diversity and meaningful participation in American society”.<sup>665</sup>

Beyond resulting in a strengthened sense of being, different from other citizens in a positive way, how else does musical activity affirm cultural identity? Examining a broad range of musical activities in the Filipino community in a location in New Zealand, this researcher also found that “Participation in musical activity in the Filipino community facilitates the musical and extra musical symbolic behaviours.”<sup>666</sup> These are:

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<sup>662</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California."

<sup>663</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 112.

<sup>664</sup> This category presumably includes those who moved from the Philippines at a very young age.

<sup>665</sup> De Leon Jr., "The Roots of a People's Art: The Philippine Rondalla," 21.

<sup>666</sup> Rockell, "'Fiesta', Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch, 2008," 286.

1. Creating a Context for the use of Filipino Language
2. Providing a Context of Uninhibited, Physically-Mediated Musicality
3. Props and Costumes as Symbols
4. Education

Since few second generation Filipino migrants maintain fluency in vernacular Philippine languages,<sup>667</sup> a context for their use may not be helpful.<sup>668</sup> Also, since Filipino *rondallas* perform primarily instrumental music, the reinforcement of language ability through song texts is not likely to occur. With regard to uninhibited, physically-mediated musicality, the close seating and physically restrictive act of balancing a plucked-string instrument during performance is more likely to restrict, than encourage physical movements. *Oido* or playing by ear, however, can be viewed as a physically-mediated musical process. On the other hand, the strong correlation of *rondalla* with heritage means that costumes and props, particularly those which represent the Spanish colonial period, may encourage an appreciation of history and engender a curiosity to learn more.

Given the expanse of the current Philippine diaspora worldwide, Philippine *rondallas* have also been formed in many other parts of the world. A fieldwork report and interview with Dr Joseph Eustace Earl Peters, founder of the National University of Singapore Rondalla, appears as appendix 10 on Auxiliary Disc Three and Auxiliary Disc Two, track 2 respectively. According to Culig, "The National University of Singapore Rondalla was organized by as an

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<sup>667</sup> Yen Le Espiritu, "The Intersection of Race, Ethnicity, and Class: The Multiple Identities of Second-Generation Filipinos," *Second Generation: Ethnic Identity among Asian Americans*, ed. Pyong Gap Min (Walnut Creek California: AltaMira, 2002), 29-30.

<sup>668</sup> Michael Clyne and Sandra Kipp, "Trends and Changes in Home Language Use and Shift in Australia, 1986-1996," *Journal of Multilingual and Multicultural Development* 18.6 (1997): 454. Although Clyne and Kipp note an increase in the use of Filipino language in Australian homes, this researcher has consistently observed that second generation migrants do not maintain Filipino language fluency, at least functionally. Certainly, complex reasons behind this and patterns of passive language awareness can be recognized. This, however, does not influence the use of the language in *rondalla* which is predominately English.

integral part of the elaborate Singapore Music and Dance programme at the Center of Musical Activities.”<sup>669</sup> Dr. Peters was interviewed in Singapore prior to the Third International Rondalla Festival, where he also presented a paper which provided information the development of his *rondalla* in Singapore. At present “all roads lead to Singapore” because Dr. Peters has been invited to hold the Fourth International Rondalla Festival” there in 2015. Dr. Peters currently seeks to integrate representative Asian instruments into a *rondalla*-based “tremolo orchestra”

This *rondalla*, while tracing its lineage to the Philippines, is currently made up predominately of students from mainland China, a situation which draws attention to the musical limitations inherent in *rondalla*’s ambassadorial role as representative of Filipino ethnicity, bounded by repertoire and visual markers to a particular historical epoch. In addition to diasporic, Philippine *rondallas* in Australia and New Zealand,<sup>670</sup> which are the subjects of the main body of original research presented in the second part of this thesis, *rondallas* in Taiwan and Japan, where the ensemble is a vehicle for the transmission and representation of Philippine cultural heritage, were also discovered. A report by this researcher, including information on the Fatima Rondalla based at Fatima Church in Dansui, Taiwan, which appeared in the New Zealand Asian Studies Society newsletter in 2010, has been reproduced as appendix 11 on Auxiliary Disc Three. An article about Ms Matsushima, the founder of the Carmen Matsushima *Rondalla*, which began in Nara, Japan, in Japanese which details her activity promoting Filipino culture in Japan including *rondalla*, also appears as appendix 9.

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<sup>669</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities," 29.

<sup>670</sup> Llopis, *La Rondalla Española*, 76. Interestingly, looking at global *rondallas* from a Spanish point of view, Llopis lists the Ensemble “Witt-Harris” of Germany and Australia in their role of honour (in memory of all those groups who joined in festivals and concourses) and “*Concertista Keith Harris de AUSTRALIA*. (Also listed is the Gifu Mandolin orchestra from Japan).

### 3.10 International Festivals

The recent series of International Rondalla Festivals held in Bicol, 2004, Dumaguete 2007, and Tagum City, Mindanao, 2011, have been expansive events, bringing together “the local, the diasporic, and the international”.<sup>671</sup> At the first festival, according to Castro:

Musical sound and musical performance were very much about identity and place, and not just in regard to the individual groups. On a larger level, the festival was the declaration by a small nation that it belongs to the international community for its contributions to the world of performing arts (through local and diasporic groups), its musical commonalities with other nations, and its ability to attract foreign artists.<sup>672</sup>

*Lawak Rondalya*, a commemorative two-CD set of performances from the First International Festival, has been reviewed by Tan<sup>673</sup> while Timbol-Guadalupe’s review of *Dayón*, a three-CD set recorded and produced to commemorate *Cuerdas sa Panaghiusa* [Strings of Unity]: The Second International Rondalla Festival, held in Dumaguete City, Negros Oriental, in February 2007. Timbol-Guadalupe described the event:<sup>674</sup> “A representative sample of plucked-string ensembles from various regions such as Southeast Asia (Indonesia, Myanmar, Philippines, Singapore, Thailand), East Asia (Japan), Middle East (Iran), Europe (Russia, Israel), America (Mexico) and Australia (Canberra)” was present at this festival. She also reports that the festival was “followed by a symposium on Theories of Performance in Asian

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<sup>671</sup> Castro, *Musical Renderings of the Philippine Nation*, 4.

<sup>672</sup> Castro, *Musical Renderings of the Philippine Nation*, 6.

<sup>673</sup> Arwin Tan, "A Review of Lawak Rondalya," *Musika* 4 (2008).

<sup>674</sup> Jocelyn Timbol-Guadalupe, "Dayon: A Commemorative Album of Cuerdas Sa Panaghiusa the Second International Rondalla Festival," *Musika* 6. Music In Media (2010).

Traditional Music”.<sup>675</sup> The Third International Rondalla Festival also showed a thrust was towards regional engagement, with plucked-string traditions, broadly defined, from a number of the Philippine’s Asian neighbours being represented. There was an overwhelming amount of activity, including a musicological conference<sup>676</sup> and indigenous music workshops. Within the logistical framework,<sup>677</sup> informal discussions were possible with performers during the various evening banquets and also with Filipino teachers attending the *rondalla* conference and workshops.

It was this researcher’s impression that this international community in which the Philippines affirms its membership is an English speaking, Asia-focussed one. While historical, musical and organological links with the Hispanic world can be demonstrated in the case of the *rondalla*, these tend not to be the current focus of attention. Aside from the participation of the Mexican *rondalla*, groups more closely related to the Philippine *rondalla* tradition, such as the huge number of *estudiantinas* and *orquestas de pulso y púa* found throughout the Hispanic world, have not featured *strongly* at these festivals. In this sense the Philippine *rondallas* and diasporic Filipino *rondallas* were the only “*rondallas*”, strictly speaking, at these festivals. The orphaning of the Philippine *rondalla* from its continued manifestation in the Hispanic world, and an unselfconscious maintenance of conceptual indigenization of the ensemble, while providing a space for the development of a unique Philippine *rondalla*, at the same time reduces Filipino access to *rondalla* knowledge and techniques, texts, instruments and repertoire. The *rondalla* becomes a vehicle for the forging desired cultural and extra-

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<sup>675</sup> Timbol-Guadalupe, "Dayon: A Commemorative Album of Cuerdas Sa Panaghiusa the Second International Rondalla Festival," 152.

<sup>676</sup> This researcher presented a paper on the *rondalla* in Australasia at the conference “Plucked String Music: Tradition, Change and New Directions”.

<sup>677</sup> Intensive security arrangements, due to terrorist activity, were in place for foreign delegates, at their accommodation and during transportation to and from their accommodation, dining hall and performance venues, which offered some logistical challenges. Foreign delegates, including the researcher were usually positioned in VIP seating areas, cordoned off from the majority of participants.

musical relationships, but the *rondalla*'s inherent, inherited and genuine musical relationships are almost ignored. The visit of Australian *rondalla*, Rondanihan, to the first and second festivals is described in Part Two of this thesis.

Prior to the final chapter of Part One of this thesis, the following chart of historical developments appears as table 6. In the chart, general developments in each separate century with non-specific dates appear prior to those with specific dates, listed chronologically.

**Table 6 The Rondalla from Spain to the Philippines: Historical Developments**

RONDALLA: HISTORICAL DEVELOPMENTS			
SPAIN.			
B.C.	Waves of migration into Spain include Phoenicians, Celts, Carthaginians and Greeks. Cave paintings depict musical bow.		
218 B. C.	The Romans have a profound impact in Spain. The <i>Lyra</i> and <i>cithara</i> are prominently represented and <i>laúd</i> like instruments less so usually referred to as <i>pandoura</i> or <i>pandura</i> and played by females.		
EIGHTH CENTURY			
711	The Moors enter Spain bringing the <i>ud</i> and percussion instruments such as tambourine, metal castanets and drums. There is much instrument making and many different <i>laúds</i> and guitars of different sizes constructed. The Christian “reconquest” (lasting approximately 800 years) begins.		
TENTH CENTURY			
The <i>Cítara</i> is played in Spain at events such as weddings and used to accompany songs.			
FOURTEENTH CENTURY			
Poor university students, influenced by the <i>goliards</i> and <i>juglares</i> , form the first <i>estudiantinas</i> . Galician <i>juglares</i> play the <i>cítola</i> with a plectrum in popular environments such as taverns. There is a strong French influence in Aragon and instruments including the <i>bandurria</i> and <i>Guitarra</i> are referred to in the <i>Libro de Buen Amor</i> .			
FIFTEENTH CENTURY			
1469	Marriage of Ferdinand II of Aragon and Isabella of Castile		
1470	Canary Islands claimed by Spain (made official in 1492)		
	SPAIN	LATIN AMERICA	
1492	Reconquest [ <i>reconquista</i> ] completed/ political unification of Spain		Columbus arrives in Hispanola (present day Haiti and the Dominican Republic)
	Stringed instruments including <i>bandolas</i> or <i>bandolinas</i> , <i>laúdes</i> and <i>bandurrias</i> are mandated by Ferdinand and Isabella to be sent to the New World in large numbers as “tools of religious observation and persuasion”		
SIXTEENTH CENTURY			
SPAIN		LATIN AMERICA	
Cítola and <i>bandurria</i> continue to be played with a plectrum whilst other chordophones begin to be plucked with the fingers in a move towards polyphony.		In Mexico the <i>bandurria</i> is prominent amongst <i>criollo</i> and <i>mestiza</i> population and is soon made with local materials. A myriad of Mexican chordophones develops. Instrument making is taught and practised to a high level and there is a migration of craftsmen including instrument makers to the Philippines.	
SPAIN		LATIN AMERICA	PHILIPPINES
1511	European colonization of Cuba begins. Soldiers, immigrants and the religious bring their music.		
1512		First arrival of a <i>vihuela</i> recorded	



		in Puerto Rico.	
1516		First arrival of a Spanish guitar recorded in Puerto Rico	
1565		Galleon trade (1565-1815) begins between Manila and Acapulco, Mexico. Spanish plectrum instruments begin to be brought to the Philippines. Acapulco becomes a site of abundant activity and exchange between Filipinos and travellers from other places.	
1578		Philippines begin to be administered by the Viceroys of Mexico as a Spanish colony.	
SEVENTEENTH CENTURY			
SPAIN		LATIN AMERICA	PHILIPPINES
During the 17th and 18th centuries Spain’s colonization of Latin American and the Philippines is in process. Soldiers, sailors and conquistadores encourage participation in courtship activity and secular, celebratory, mixed-gender dancing. The religious acculturate the fundamentals of European music systems. Italian mandolin develops. In Spain a large number of dance tunes and <i>pasacalles</i> published in books for <i>guitarra</i> .			
1602	<i>Bandurria</i> depicted as being oval shaped, convex backed, with a sickle-shaped peghead and a human head carved on the end.	<i>Estudiantina</i> copied by Latin American <i>mestizos</i> in Spanish colonial Mexico. The <i>guitarrón</i> is added to the ensemble (16th/17th C).	
1611			University of Santo Tomas is founded.
1621		<i>Bandurria</i> appears along with the guitar, harp and <i>cítara</i> , as instruments brought by Antonio de Rivas for musical activity at the cathedral of Mexico.	
1663			Jesuit manuscript contains reference to a man named Sebastian Bicos playing the three-stringed <i>bandurrilla</i> ( <i>bandurria</i> ) in Manila.
EIGHTEENTH CENTURY			
SPAIN		LATIN AMERICA	PHILIPPINES
<i>Bandurria</i> understood to be a small, high-pitched, popular instrument, strung with courses of double strings and plucked with a plectrum and methods for the instrument are published.		<i>Tonadilla escénica</i> arrives in Mexico.	
1750	<i>Cítola-cítara</i> has four pairs of metal strings and plucked with feather quill	<i>Bandolón</i> (with a very similar stringing and tuning to the present day Philippine <i>bandurria</i> ) considered a representative Mexican instrument and played in small ensembles with violins and	<i>Rondalla</i> ’s main function is <i>harana</i> [serenade].

		guitars.	
End of 18th C	Guitar changes from 5 courses to 6 single strings.		
<b>NINETEENTH CENTURY</b>			
SPAIN		LATIN AMERICA	PHILIPPINES
Use of 6 single strings on guitar spreads through Europe and Americas.			
<i>Bandurria</i> retains pear-shape and has a sixth string or course added. Use of metal strings is standardized and housed in a metal bracket called a <i>cordal</i> . Instruments are often tuned a tone lower to obtain a more mellow tone.		In Cuba, <i>bandurria</i> and <i>laúd</i> accompany improvised versus. Later they are replaced by indigenous Cuban instruments such as the <i>tres</i> . <i>Zarzuela</i> comes to Mexico. Back-flow of musical influence from Spanish, colonial Latin America to Spain.	
1810		(1810-1825) Region-wide struggle for independence from Spain begins.	
1815		Galleon trade between Mexico and the Philippines ends.	
Mid 19th C		In Cuba <i>jibaros</i> disseminate theatre, opera and <i>zarzuela</i> , military band and orchestral music to rural areas. In Puerto Rico the <i>cuatro</i> comes to be seen as a national instrument.	
1867			University of San Carlos, Cebu City, established.
1869	Suez Canal opens.		<i>Universidad de Santa Isabel</i> , Naga established closer direct contact between the Philippines and Europe via Suez Canal.
1870		In Mexico, the <i>laúd</i> , <i>octavilla</i> etc become common and are later incorporated into <i>estudiantinas</i> and <i>orquestas típicas</i> .	
1874	Felix de Santos Sebastián (1874-1946) born (Santos supports the use of single strings and develops Spanish classical <i>rondallas</i> ).		
1876		In Mexico <i>Estudiantinas</i> become popular during the <i>Porfiriato</i> (1876-1910).	
1880	Spanish <i>rondalla Estudiante Figaro</i> tours United States and sparks a mandolin craze.		

	<i>Nuevo laúd</i> and <i>octavilla</i> are created (around this time or earlier). Use of <i>octavilla</i> and <i>cítara</i> in Spanish ensembles decreases in favour of the <i>laúd</i> . Plectrum instrumentalist Carlos Terraza tours European capitals other musicians such as Juan Domingo Ocón, and teachers such as Matías de Jorge Rubio, and Ruperto Baldarrain, director of the <i>Estudiantina Española</i> are active.		
1881	Prize for an <i>estudiantina</i> composition is offered at centenary Calderón. VIPs including the King of Spain are present.		
1885		Figaro Spanish Students perform in Chile. <i>Estudiantinas</i> develop in Bolivia, Chile and Venezuela inspired by the Figaro Spanish Students.	
Late 19th C	Term <i>rondalla</i> becomes widespread (prior to this time various region-specific terms were used).		Spanish <i>rondalla</i> is thought to have spread to the Philippines at this time, directly from Spain, via a post-independence shipping route, such as that of the Royal Philippine Company via the Cape of Good Hope.
1892		Cuban <i>tres</i> is brought to Santiago from Baracoa by Nené Mangugás. <i>Orquestas típicas</i> develop in Mexico.	In <i>rondallas</i> the melodic role of violins and flutes is taken over by the <i>laud</i> and <i>octavina</i> .
1893			<i>Rondalla</i> thrives in San Miguel, home town of composer Nicanor Abelardo.
1898	End of Spanish American war. The Philippine’s attempted independence from Spain. End of Hispanic period in the Philippines. Philippines and Puerto Rico are ceded to the United States.		
TWENTIETH CENTURY			
	SPAIN	LATIN AMERICA	PHILIPPINES
c. 1900			American occupation (1898-1946) English language imposed.
			Antonio Cubillo (from Bohol) forms his family <i>rondalla</i> in Darwin

			(Palmerston), Australia.
1905-1913			Period of intense nationalism and the first wave of <i>Rondalla</i> resurgence.
1910-1917		Mexican revolution. <i>Estudiantina</i> falls into disuse.	<i>Rondallas</i> in Philippine schools.
Early 20th C	<i>Estudiantinas</i> and folkloric <i>rondallas</i> continue. Classical <i>rondalla</i> comes into being. Family of <i>laúdes españoles</i> develops. Félix de Santos supports use of single strings. Women are admitted to Spanish Universities.	In Peru <i>estudiantinas</i> are popularized within the romantic-nationalist indigenista movement.	José Silos Jr. standardizes the term <i>rondalla</i> (prior to this the terms <i>comparsa/companza</i> , <i>murga/murza</i> , <i>estudiantina/tuna</i> and <i>kumbanchero</i> are used). Symphonic <i>rondalla</i> develops. <i>Rondalla</i> is linked to public education.
1920			<i>Rondallas</i> in Philippine Universities.
1935			Earliest radio broadcast of a programme including <i>rondalla</i> music recorded.
1945			Increase in the number of radio broadcasts of programmes including <i>rondalla</i> music post WWII.
1946			Philippines' independence recognized by United States.
1950s			Standard orchestral bass tends to replace <i>baho de unyas</i> .
Mid 20th C			Rock band or “combo” takes over many of the traditional functions of the <i>rondalla</i> . The <i>rondalla</i> begins to be appreciated for ideological factors including its heritage value, as a marker of ethnic identity, and as an educational tool. Instruments are retrospectively respelled according to Pilipino orthography. North American band percussion and drum kits are added to the <i>rondalla</i> .
	North American Anglophone music influences Latin America, the Philippines and Europe, as a result of trends toward globalization, commercialization of music and widespread communication technology. Use of plastic plectra becomes widespread.		
1960		In Puerto Rico the danger of the <i>cuatro</i> 's disappearance is recognized by Dr Alegría.	Batangas Rondalla Festival (1,000 players in the competing <i>rondallas</i> and audience of 8,000).
1961		Dutch royal family visits Mexico and is welcomed by seven combined trio-romanticos. This type of group becomes the Mexican	1960s and 70s <i>rondalla</i> has great popularity in companies, government offices and high schools where it is included in curriculum.

		“ <i>rondalla</i> ”.		
1967	International Biennial Plectrum Festival of Rioja [ <i>Bienal Internacional de Plectro de La Rioja</i> conceived by the Riojan Arts Society [ <i>Sociedad Artística Riojana</i> ].			
1970s	<i>Tunas</i> degenerate and are considered disreputable by the Spanish public.	In Mexico festivals for Mexican <i>rondallas</i> (sung chorus accompanied by guitars) develop. The <i>bandurria</i> is still played in groups reminiscent of Spanish colonial times but is not widespread or popular.		
1980s	Llopis seeks to rescue Spanish <i>rondallas</i> from “marginalization and indifference”.		National <i>Rondalla</i> Society [ <i>Pambansang Samahan ng Rondalla</i> ] organised.	
	SPAIN	LATIN AMERICA	PHILIPPINES	NORTH AMERICA
1986				The <i>Iskwelahang Pilipino Rondalla</i> of Boston is established.
1996			PHILIPPINES	
			<i>Rondalla</i> is included as a category NAMCYA [National Music Competitions for Young Artists Foundation].	
Late 20th C		In Puerto Rico there is an increased interest in <i>cuatro</i> pedagogy and a move towards performing classical compositions and arrangements and inclusion of the <i>cuatro</i> into the academy.		AUSTRALASIA
				<i>Rondallas</i> begin to be formed (see Part Two of this thesis).
TWENTY FIRST CENTURY				
	SPAIN	LATIN AMERICA	PHILIPPINES	
You Tube and Twitter develop and many <i>rondallas</i> post clips on the Internet				
	The largest number of Spanish, plucked-string instrument groups is found in Valencia, Murcia, Aragón, Navarra and Andalucía as well as in		Scholarly interest in the Philippine <i>rondalla</i> intensifies. The <i>rondalla</i> is seen as a symbol of old-world Spanish colonialism. The Philippine sound environment changes to include less <i>rondalla</i> music.	

	Castilla-La Mancha and the Canary Islands.		Experienced <i>rondalla</i> teachers pass away and are not replaced.
2001			A decrease in the number of school <i>rondallas</i> is noted.
2004			The first of a series of International Rondalla Festivals is held.

## Chapter Four: Overview: A Context for Comparison

Viewed within the broader context of the diffusion of Spanish, plectrum instruments and ensembles throughout the Hispanic world, a clearer picture of the Philippine *rondalla* emerges; a general model which will assist in providing a context for comparison with Australasian *rondallas*. The uniqueness of the Philippine ensemble is found not to lie in the individual, instrumental components, but rather in way they are combined to form a distinctive, configuration. It has been demonstrated that the late nineteenth-century Spanish *bandurria*, *octavilla/octavina* and *laúd* came to join a rhythm section of guitar and contrabass<sup>678</sup> which had long featured in the popular music of the islands, and reflected the Philippines direct connection with Mexico for more than two centuries. In this way the instrumentation of the Philippine *rondalla* is a metaphor for its historical connection to not only Spain but to the broader Hispanic world, giving credence to Trimillos' idea of the *rondalla* as a mirror of Philippine history. This additive, inclusive process continued with the addition of the drum kit and other orchestral and band percussion during the American period,<sup>679</sup> moving steadily towards greater timbral richness, whilst the Spanish ensemble, in contrast, has moved in the direction of greater homogeneity. De Leon's prophesy of a "further indigenized" Philippine *rondalla*, is an exciting indication that the ensemble will continue to expand its timbral palette as Filipino composers deliberately combine indigenous instruments with Hispanic, Filipino ones.

The *rondalla* is clearly widely diffused in the Hispanic world, and the relationship between Spanish colonialism, and the subsequent development of post-colonial, nation states, has resulted in the adoption of *rondalla* instruments as national symbols in a number of places.

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<sup>678</sup> The rare use of the bass guitar in pre-twentieth century Spanish *rondallas* and the strong presence of a variety of bass guitars in Mexican music have already been demonstrated.

<sup>679</sup> It seems significant, however, that while these have become standard, a host of pre-contact, or pre-Hispanic, percussion instruments have not been integrated into the Philippine ensemble.

Nevertheless, Filipinos hold the notion of a unique, Philippine *rondalla*. Stokes has claimed: “Music ‘is’ what any social group considers it to be, contrary to the essentialist definitions and quests for musical ‘universals’ of 1960s ethnomusicology, or text-oriented techniques of musicological analysis.”<sup>680</sup> From this standpoint, the factual basis of a unique Philippine ensemble is less important than what it indicates: a true sense of ownership of this musical heritage on the part of Filipinos. It also demonstrates the extent to which Filipinos have become divorced socially and culturally from the Hispanic world at the present time. The repertoire, pedagogic materials and knowledge of plectrum instrument making in Spain and Latin America have the potential to enrich the art of the Philippine *rondalla*. The Philippines, however, reaches out to its Asia-Pacific neighbours and the English speaking world, with the *rondalla* as a vehicle for marking national, musical identity and strong interest in the Hispanic world is not apparent.

Although the various specific adaptations that have been attributed to the Philippine *rondalla* prior to the American period were shown to have been present in Spain or Latin America at, or prior to, the *rondalla*’s diffusion to the Philippines,<sup>681</sup> the idea of indigenization need not imply evidence of morphological transformation in musical instruments. The exercise of a more imitative or mimetic genius during this process would lead instead to features of the original Spanish ensemble being more accurately preserved.<sup>682</sup>

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<sup>680</sup> M Stokes, *Ethnicity, Identity and Music*, (Berg Oxford, 1994) 5.

<sup>681</sup> These include the tuning of instruments a tone lower than contemporary Spanish tuning, the use of courses of triple strings, auxiliary percussion, and the use of the *octavilla/octavina*.

<sup>682</sup> Certainly, in comparison with the physical transformations which Hispanic plectrum instruments underwent in parts of Latin America, Filipino *bandurrias* and *laúdes* show little significant difference from Spanish instruments.



A distinctive, lively attitude or “Filipino ‘feel’ or ‘affect’” have also been suggested.<sup>683</sup> It should be taken into consideration, however, that since their separation from Spain, it is Anglo-Saxons and not Spaniards who form the majority ‘other’ in favoured destination countries for migration such as America, Canada and Australia and the Filipino mood is viewed in contrast to that of the relatively less exuberant Anglo-Saxon majority. The gender balance within ensembles is also of interest. Although beginning to admit women, Spanish *rondallas* still tend to be more exclusively male, while in the Philippines, there is now wholehearted, female participation.

As has been shown, standard Western notation has never been widely used in the case of either the Spanish or Philippine ensembles. While contemporary Spanish *orquestas* tend towards the use of tablature, long present in Spain since Moorish times, in the Philippines *sol-fa* syllables tend to be used. No notation system can be shown to be totally descriptive and notation systems vary in the degree to which they are overtly prescriptive.<sup>684</sup> It seems clear, however, that in the case of the Philippines, the tendency towards rote memorization (where notation only functions as a type of memory aid) or “*oido*” is strong. This idea is in line with concept of “physically mediated musicality”.<sup>685</sup>

Significant aspects which can be seen as specific to the Philippine *rondalla* are the ensemble’s strong connection to public education during the twentieth century, and the expansion of its performance contexts to include musical healing and (re)incorporation into Christian worship. Finally, based on this researcher’s observations, the most striking feature of Philippine groups in the Philippines is that they appear to “sing” through their instruments.

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<sup>683</sup> Brennan, "Philippine Rondalla in Australian Multicultural Music Education," 55.

<sup>684</sup> Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 78-79.

<sup>685</sup><sup>685</sup> Rockell, "'Fiesta', Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch, 2008," 235-36.

Extensive use of tremolo, combined with highly expressive and carefully graded dynamic fluctuations, synchronized body sways and warm smiles helped to achieve this effect.<sup>686</sup>

These background chapters have strived to answer the first thesis question: What is the historical model which provides a context for comparison with Australasian *rondallas*? The chapters have shown that an ensemble has emerged that reflects succeeding waves of colonial influence, incorporating the new, while preserving antiquated forms. The significant role of aural transmission has been identified as has the important link between *rondalla* and education and notions of national identity, both in the Philippines and in the Philippine diaspora. The way in which this historical model has entered Australia and New Zealand, the nature and extent of change it undergoes, and the forms it has come to take in its new environment, form the major part of this thesis and are examined in Part Two.

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<sup>686</sup> The observations included three *orquestas de pulo y púa* in Valladolid in May 2011 and a number of Philippine *rondallas* at the Third International Rondalla Festival in Tagum City, Mindanao in February 2011.

## **Part Two: The *Rondalla* in Australasia**

## Chapter Five: Mapping the Parameters of Contemporary Australasian

### *Rondallas*

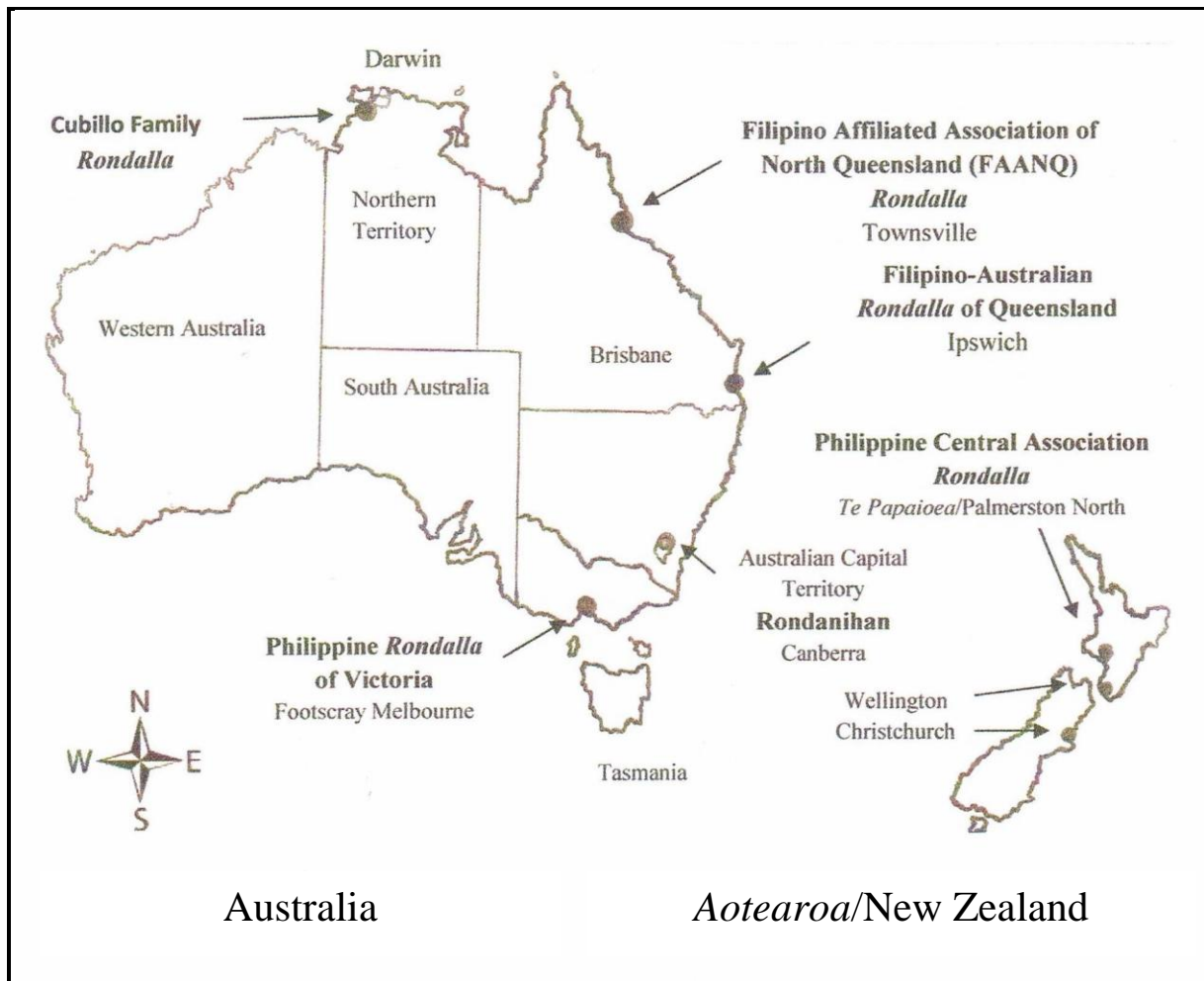


Figure 27 Map of Australasian *rondalla* locations.

After establishing an historical model in the Part One, the next research objective of this thesis was to map the parameters of the world of contemporary Australasian *rondalla* and establish norms or general tendencies of *rondalla* activity. This chapter deals with individual group information, locations, and dates of formation, founding members, ensemble size and instrumentation. Information on social organization, group foundation, composition and maintenance is also included.

As shown on the map above, Australasian *rondallas* are more prominent in the south-east, a similar situation to contemporary Spain. The locations are, relatively speaking, smaller or

medium sized communities with proximity to a larger centre. The groups' locations are separated by large distances, and with the exception of Rondanihan's outreach activities, there is little or no communication between the individual *rondallas*.<sup>687</sup> The names, locations, formation dates and founders' names of the individual groups are indicated in the table below:

**Table 7 *Rondallas* in Australasia: Names, Locations, Date of Formation and Founding Members**

<b><i>Rondalla's Name</i></b>	Cubillo Family <i>Rondalla</i>	Rondanihan	Filipino-Australian <i>Rondalla</i> of Queensland	Filipino Affiliated Association of North Queensland (FAANQ ) <i>Rondalla</i>	Philippine <i>Rondalla</i> of Victoria	Philippine Central Association <i>Rondalla</i>
<b>Location</b>	Darwin, Northern Territory	Canberra, Australian Capital Territory	Ipswich, Queensland	Townsville, Queensland	Footscray, Melbourne, Victoria	Palmerston North, New Zealand
<b>Date(s) of foundation</b>	I c.1900	2002	2005	2006	2007	I: 1993
	II 1993					II: C. 1995
<b>Founder(s)</b>	I: Mr Antonio Cubillo	Mr and Mrs Roy Ramirez	Ms Perla Pound	FAANQ Committee, Dr. Primo Aceret and <i>Maestro</i> Felix Salvador	Mr Eddie Datario	I: Ms Brenda Hoare
	II: Recreated: Mr Christain "Bong" Ramilio and Mr Gary Lee					II: Philippine Central Association (PCA) and Brenda Hoare

### Group Size and Instrumentation

Australasian *rondallas* are family-sized ensembles of not much more than 10 players. Group size and instrumental distribution within the ensembles were calculated from varied sources including personal interviews, observation, photographs and groups' websites. These findings have been presented in table 40 for reference and comparison. Because Australasian *rondallas* tend to have long names, for clarity and conciseness, the following abbreviated codes have been assigned for use in tables and diagrams.<sup>688</sup>

<sup>687</sup> As a result of the author's researcher activity, during the course of this project, groups were interested to learn of one another's existence. It will be interesting to observe whether or not this leads to future collaboration and what form this might take.

<sup>688</sup> Also, because the initial letters of many of these groups are very similar, as far as possible, they will be identified by an abbreviation of the name of their location in Australia such as VIC for Victoria or IPS for Ipswich as explained in table 7.

**Table 8 Abbreviations for Australasian *Rondalla* Names Used in Tables**

<b>Abbreviation</b>	<b>Name of <i>Rondalla</i></b>
<b>CUB1</b>	Cubillo Family <i>Rondalla</i> c.1900
<b>CUB2</b>	The Darwin <i>Rondalla</i> 1993
<b>RON1</b>	Rondanihan Pre-transition (The term “transition” refers to a dramatic change in leadership and membership which occurred in the group around 2007. This process is explained in more detail later in the thesis in the section: “Transition and Contrast: Paucity of <i>Filipino</i> Participation in a Multicultural Ensemble”)
<b>RON2</b>	Rondanihan Post-transition Core Group
<b>RON3</b>	Rondanihan Post-transition Newbees (Beginners)
<b>RON4</b>	Rondanihan Post-transition Newgrads (Lower Intermediate)
<b>IPS</b>	Filipino-Australian <i>Rondalla</i> of Queensland
<b>FAANQ</b>	Filipino Affiliated Association of North Queensland (FAANQ ) <i>Rondalla</i> (website information)
<b>FAANQ<sup>riv</sup></b>	Filipino Affiliated Association of North Queensland (FAANQ ) <i>Rondalla</i> (2010 Riverway Performance)
<b>VIC</b>	Philippine <i>Rondalla</i> of Victoria
<b>WELL</b>	<i>Maestra</i> Brenda Hoare’s <i>Rondalla</i> c.1993 (Wellington, New Zealand)
<b>PALM</b>	Philippine Central Association <i>Rondalla</i> (Palmerston North, New Zealand)

Names of instruments and other parameters present similar problems and have also been abbreviated according to the following table:

**Table 9 Abbreviations for Instruments and Other Symbols Used in Table 40**

<b>Abbreviation</b>	<b>Definition</b>	<b>Symbol</b>	<b>Definition</b>
<i>Ba</i>	<i>Bandurria</i>	<b>Yes</b>	The category is confirmed and is explained further in footnotes
<i>Oct</i>	<i>Octavina</i>	<b>n/a</b>	The researcher is unable to confirm
<i>La</i>	<i>Laúd</i>	<b>No</b>	The category is confirmed absent
<i>Gu</i>	<i>Guitar</i>	<b>Yes/no</b>	The category exhibits variety and is further explained in footnotes
<i>Bs</i>	<i>Bass</i>	<b>Up to</b>	Up to and including the value indicated
<i>Pe</i>	<i>Percussion</i>	<b>+</b>	Includes a variable number above the number preceding the +
<i>Co</i>	<i>Conductor</i>	<i>To</i>	<i>Total</i>
<i>Oth</i>	<i>Other Instruments</i>		

**Table 10 Australasian *Rondalla* Group Size and Instrumental Distribution Within the Ensemble(s)**

<b>Code(s)</b>	<i>Ba</i>	<i>Oct</i>	<i>La</i>	<i>Gu</i>	<i>Bs</i>	<i>Pe</i>	<i>Co</i>	<i>Oth</i>	<i>To</i>
<b>CUB1</b>	n/a	Yes <sup>689</sup>	n/a	Yes	1	n/a	n/a	Yes	n/a
<b>CUB2B</b>	2	2	1 <sup>690</sup>	4 or 5	1	No	No	Yes	10
<b>RON1</b>	12	n/a	n/a	Up to 7	2	Yes	Yes	Yes	28 to 32 <sup>691</sup>
<b>RON2</b>	4	1	1	2	1	Yes	Yes	Yes	8 to 10
<b>RON3</b>	3+	1	n/a	n/a	n/a	n/a	Yes	n/a	3 to 7
<b>RON4</b>	1+	1	2	n/a	n/a	n/a	Yes	n/a	8
<b>IPS</b>	4	n/a	n/a	2	1	Yes	n/a	n/a	8
<b>FAANQ</b>	4	n/a	n/a	7	1	n/a	Yes/no	n/a	20
<b>FAANQriv</b>	3	3	No	5	1	n/a	Yes	n/a	12
<b>VIC</b>	Yes	n/a	n/a	n/a	1	n/a	Yes	n/a	26
<b>WELL</b>	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>PAL</b>	8	1	2	3	n/a	n/a	Yes/no	No	14

<sup>689</sup> Corfield, "String Bands and Shake Hands - the Day's of Old Darwin Town," 13. Corfield claims the founder, Antonio Cubillo, played the *octavina* as did his sons, Juan and Eduardo.

<sup>690</sup> This is an f-hole *laud* played occasionally by Musical Director Felino Molina. He also plays *bandurria*, mandolin or various ukuleles, depending on the song.

<sup>691</sup> According to Mr. Ramirez, there were 68 players who initially wanted to join Rondanihan but only 28 instruments were provided for in their grant so they made two separate ensembles who each shared the instruments. The groups were named *Ilang-ilang* and *Sampaguita* after Philippine flowers (See figures 49 and 50).



In Australasia, as in Spain and the Philippines, *rondalla* group size and instrumentation is variable. The numbers presented above in table 40 can only be expected to be approximate and are not intended to form the basis for comprehensive calculations. This is because, in each case, irregular attendance, the presence or absence of auxiliary members and visiting or trial members influences group size. Post-transition Rondanihan is separated into three, separate ensembles (RON 2, 3, 4) on the basis of experience and ability and, while each ensembles' numbers are small, when combined they form a larger, total membership. The smallest Australasian *rondalla* group was the Rondanihan Post Transition Newbees (RON 3) which reported a minimum of three members. As described in Part One, a trio is also the acceptable minimum size for *rondallas* in Spain and the Philippines.

Rondanihan's large, pre-transition membership (RON 1) included groups of 28 to 32 instrumentalists. This occurred at a period of initial enthusiasm and Filipino community support for pre-transition Rondanihan (RON 1), which was not sustained. Massed ensembles of more than one hundred players as occur at festivals in the Philippines have not yet been formed in Australasia. Discounting the largest and smallest extremes for group size, a more realistic range for these *rondallas* is between 8 and 26 instrumentalists. Four of the nine *rondallas* had memberships of between 5 and 10 instrumentalists, two groups had between 10 and 15, and three were made up of 20 or more.

Of the eight cases where a number is available for both *bandurria* and group total, five groups have the *bandurria*, making up close to or more than half their total instrumentation.

In some cases, these *bandurrias* are divided into *bandurrias* I and II.<sup>692</sup>

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<sup>692</sup> RON1 was divided into *bandurrias* I and II, 6 of each category, RON2 is divided into *bandurrias* I and II, 2 of each category and IPS was divided into *bandurrias* I and II, 2 of each category.

The greatest variation in instrumentation appears in the bass, which is either present or absent, a *bajo de uñas*, standard orchestra bass or electric bass.<sup>693</sup> There are also surges in the number of guitarists in three of the groups: Pre-transition Rondanihan (RON1), FAANQ *Rondalla* (FAANQ), the Philippine *Rondalla* of Victoria (VIC) and the Darwin *Rondalla* (CUB2). The common denominator of these three groups appears to be a male, Filipino leader whose son is also a member of the *rondalla*.

Percussion instruments are not widely used, but, where they appear, they are iconic, Australian instruments such as the “wobble-board” and clap sticks or percussion instruments with a connection to Latin America; *maracas*<sup>694</sup> and *marimba*<sup>695</sup>. Rondanihan (RON 1, 2) used the richest array of percussion, including woodblock and sleighbells, and also incorporated *didgeridoo* as an auxiliary instrument (*Oth*). Ukulele and concertina were used by CUB1 in the early twentieth century. No Māori, New Zealand instruments, however, were found to be incorporated into Australasian *rondallas*.<sup>696</sup> Most *rondallas* have a conductor (*Co*) although in some cases (PAL, FAANQ) an instrumentalist doubles as conductor.<sup>697</sup> In general, the

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<sup>693</sup> The electric Bass is played by *Maestro* Salvador’s son in the FAANQ *rondalla*. FAANQ’s website claimed also that a standard orchestral bass was being used until the group could acquire a *bajo de uñas*. The bass was referred to as “banjo” by the Filipino-Australian *Rondalla* of Queensland’s (IPS) group founder. They possess a bass but at the time of the 2010 interview, the player had passed away and a new player had not been found. In Melbourne, Mr Datario now plays the bass and takes lessons from a professional, orchestral bassist whom they previously hired to play with his group (VIC) at public performances.

<sup>694</sup> *Maracas* are considered essential by founder Perla Pound (IPS) when playing “Spanish Eyes”.

<sup>695</sup> The *marimba* sound is used by RON 1 although in this case the sound is electronically reproduced.

<sup>696</sup> Ian Whalley, “Traditional New Zealand Māori Instruments, Compositions and Digital Technology: Some Recent Collaboration and Processes,” *Organized Sound* 10.1 (2005).

<sup>697</sup> FAANQ’s *Maestro* Salvador led the group while playing but did not conduct in the typical sense of the word. This role was taken over by Janet Campbell a trained Australian music teacher who is a non-Filipino but has adopted two Filipino children. When Ms Campbell left the group in 2011 due to her child’s ill health, *Maestro* Salvador’s son Edgar became increasingly involved. In Palmerston North, NZ (PAL) *Maestra* Hoare sometimes begins by conducting in front of her group, standing and holding her *bandurria* and, once the tempo is established, sits down with the *bandurrias* and plays.

instrumentation of the Australasian groups is aligned with Parnes finding that diasporic *rondallas* have a common instrumentation of *bandurria*, *laúd*, *octavina*, guitar, and double bass but do not usually include additional instruments.<sup>698</sup> It can also be observed that while Australian *rondallas* show the influence of their new sound environment in the incorporation of Australian instruments, and also include Latin American percussion, they tend not to use the percussion instruments associated with traditional and student *rondallas* in Spain.

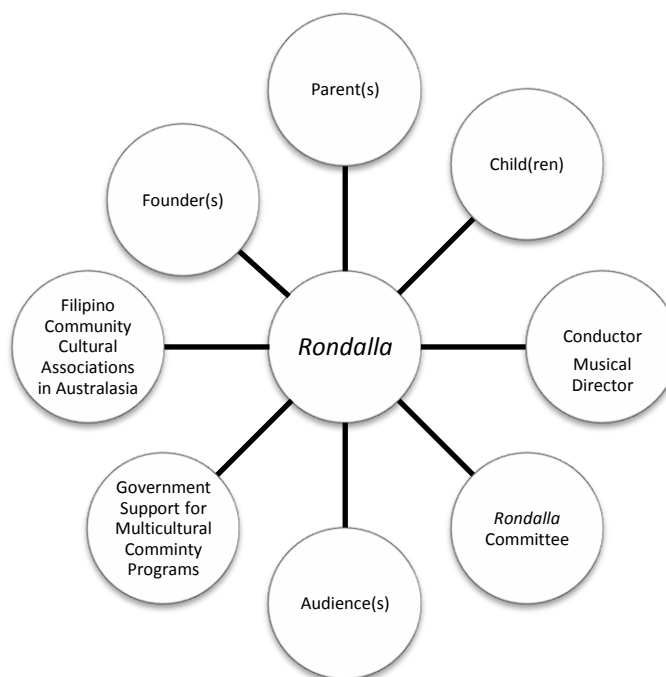
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<sup>698</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 112.

## 5.2 Group Foundation

*Rondalla* activity involves the interaction of individuals, groups, sub-groups, and community and government organizations. Participant behaviour within these roles tends towards being an initiator, a facilitator or a participant, with some members occupying dual or multiple roles. Further, the *rondalla*-specific behaviour was observed to be broadly motivated by one or more of the following:<sup>699</sup>

- Musical impulse
- Extra-musical, ideological impulse
- Extra-musical, pleasure or “play” impulse



**Figure 28 Components of Australasian *rondallas*' social organization.**

<sup>699</sup> The author does not suggest that these three categories should be rigidly compartmentalized. Rather, that the strongest motivator for musical activity can be found to be more strongly associated with a particular category, despite the possibility of fluidity between each category.

Although, as shown, Australasian *rondallas*’ social organization involves multiple components, in most cases, one individual appears to have been the primary initiator. This individual is invariably a Filipino-Australian adult motivated by musical and/or extra-musical, ideological impulses. These individuals have organized *rondallas* by engaging Filipino, community groups as participants and by facilitating grant applications to government organizations.<sup>700</sup> The links between Australian *rondalla* founders, Filipino community organizations and government grants for multicultural community programmes are shown in the following table.

**Table 11 Australasian *Rondalla* Founders, Community Organizations and Government Grants**

<i>Rondalla</i>	Founder(s)	Filipino Community Organization	Government Grant
<b>CUB1</b>	Antonio Cubillo	n/a	n/a
<b>CUB2</b>	Christian “Bong” Ramilo and Gary Lee	n/a	Australia Council Aboriginal Arts Board
<b>RON1</b>	Mr and Mrs Ramirez	Philippine Australian Association (PAA)	ACT Government
<b>RON2</b>	These groups do not have a founder as such but emerged after the break down of pre-transition Rondanihan	No longer affiliated with a specific Association but informally associated with A.C.T. Filipino Australian Social and Cultural Association (ACTFA-SCA)	n/a
<b>RON3</b>			n/a
<b>RON4</b>			n/a
<b>IPS</b>	Ms Pound	<i>Karilagan</i> Filipino Cultural Group	No
<b>FAANQ</b>	n/a	Filipino Affiliated Association of North Queensland Incorporated (FAANQ)	n/a
<b>FAANQ<sup>riv</sup></b>	Mr Aceret and FAANQ committee members	Filipino Affiliated Association of North Queensland Incorporated (FAANQ)	Breakwater Island Gaming Commission Great Barrier Reef Community Benefit Fund
<b>VIC</b>	Mr Datario	Footscray Baptist Church <sup>701</sup>	Yes <sup>702</sup>
<b>WELL</b>	<i>Maestra</i> Hoare and Sister Marcia	n/a	n/a
<b>PALM</b>	<i>Maestra</i> Hoare and Angel Carambas	Philippine Central Association (PCA)	n/a

<sup>700</sup> Since the provision of government funds for migrant, arts activities is a deliberate governmental strategy, aimed at streamlining the increasingly multicultural society, it could also be seen as initiatory. However, unless the founder initiated a grant application, such funds would remain inaccessible. In this sense, governmental organizations can be seen as “passive initiators”.

<sup>701</sup> This is not a Filipino organization but has a large Filipino membership.

<sup>702</sup> Mr Datario did not specify the name of the grant his group received.

## Motivation of Founders in Creating Australasian *Rondallas*

This section introduces the founders of Australasian *rondallas* and their motivation for organizing *rondallas*. A table is then presented which shows all the motivations expressed by these groups. This reveals the wish to preserve Philippine cultural heritage as the most common motivating factor for the *rondalla* activity.

### 5.2.1 Cubillo Family *Rondalla* (CUB1, 2): Antonio Cubillo, Gary Lee and Christian “Bong” Ramilo

A precursor to the recently developed *rondallas* in Australasia came into being at the beginning of the twentieth century in Darwin, the “administrative capital of the Northern Territory”,<sup>703</sup> first settled as Palmerston in 1869.<sup>704</sup> This was a *rondalla* (CUB1) organized by Antonio Pedro Cubillo, from Calape, Bohol, who arrived in Australia on 19 January 1895.<sup>705</sup> Cubillo, who married the daughter of his Scottish employer and Larrakia wife,<sup>706</sup> taught his own sons to play and in so doing formed Australia’s earliest *rondalla*.<sup>707</sup> This transmission was the continuation of Antonio Cubillo’s musical practice in a new environment; part of a living musical tradition which influenced generations of Darwin musicians such as the Val McGuinness group and those depicted below.<sup>708</sup> Attempts to confirm if Cubillo family

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<sup>703</sup> Jan Bassett, *The Oxford Illustrated Dictionary of Australian History*, (Melbourne: Oxford University Press, 1993) 204.

<sup>704</sup> Warren Bebbington, ed., *The Oxford Companion to Australian Music*, (Melbourne: 1997) 171.

<sup>705</sup> Gary Lee, “Bohol Dreaming: Cubillo Family Reunion: May 12, 2007,” *Kasama* (2007), Vol 21.

<sup>706</sup> “Larrakia,” *The Encyclopaedia of Aboriginal Australia*, ed. Dr. David Horton (Aboriginal Studies Press for the Australian Institute of Aboriginal and Torres Strait Islander Studies, 1994), Vol 1. The aboriginal peoples of the “North region in the Darwin area” include the Larrakia and neighbouring groups known as Tiwi, Woolna, Kungarakany and Wadyiginy. Since the Aboriginal Land Right (NT) Act came into force in 1976, the Larrakia have been involved in a long running and controversial land claim.

<sup>707</sup> Corfield, “String Bands and Shake Hands - the Day’s of Old Darwin Town,” 13.

<sup>708</sup> F. Molina, personal interview, Darwin NT, 8 May 2012. One of the original members of the Cubillo *rondalla*, Gabe Hazeldene, was in the Val McGuinness group since the 1930s and, although in his 80s at the time of writing, still occasionally played with the Darwin *Rondalla*.

members appear in this photograph were not successful.<sup>709</sup> It may also be the case, however, that tribal protocol forbids the naming of a deceased person.



**Figure 29. The "Manila" Filipino string band, ca. 1930s Northern Territory Archives Service, NTRS 3335 Charles Wilson Collection, item 327.**

The Darwin *rondalla* resurgence in the early 1990s,<sup>710</sup> (CUB2) however, like the recently developed *rondallas* in other parts of Australia, was also motivated by extra-musical, ideological as well as musical concerns. The original Cubillo *rondalla* was re-created for the play “Keep Him My Heart: - A Larrakia-Filipino Love Story” written by Cubillo’s great grandson Gary Lee, performed six times in August 1993, at an outdoor setting at Darwin High school<sup>711</sup> and co-produced by Lee and Christian “Bong” Ramilo.<sup>712</sup> The idea of writing

<sup>709</sup> Mr Molina in Darwin promised to show the photo to several long-term Darwin residents to confirm the identities but, on recontacting him just prior to the submission of this thesis, there had still been no feedback on this matter.

<sup>710</sup> J. Corfield, e-mail to the author, 18 November 2009.

<sup>711</sup> Emere Distor and Dee Hunt, “Keep Him My Heart: A Larrakia-Filipino Love Story,” *Kasama* (2006), Vol 20.

<sup>712</sup> C. Ramilo, e-mail to the author, 9 May 2012.

a play was suggested by Ramilo during a chance meeting in an elevator while Lee was working at the Australia Council in the Aboriginal Arts Board. Ramilo, who is currently the coordinator of the Darwin *Rondalla*, is a traditional musician, arts advocate and arts administrator who immigrated to Australia from the Philippines in the 1980s.<sup>713</sup> At their initial meeting, Lee told Ramilo about his family *rondalla* and their connection with Bohol and Ramilo felt that this story needed to be told.<sup>714</sup> Ramilo also wrote an original musical theme for the play which he describes as “a sad song, as the specific inspiration for it was the story of you Antonio Cubillo left his family in Darwin to visit the Philippines, never to return (he died while he was in the Philippines)”.<sup>715</sup> Lee claims that his motivation in writing this play was to link the Darwin Filipino and Larrakia communities and bring people together:

I wanted to link the Larrakia Aboriginal community and the Filipino community in contemporary Darwin. I wanted to bring that together as well as through the casting, and it was just so beautiful, so touching. People were crying – white people, local people, Filipino people – how wonderful.”<sup>716</sup>

The motivation behind initiating a recreation of *rondalla* in Darwin then, stems from the wish to preserve family heritage through storytelling and the desire to link communities in contemporary Australia.

Initially, the re-creation group was put together by Mr Ramilo and the group’s first director Joy Musa. The role of musical director was then taken over by Filipino musician Rommy Legaspi from Biñan Laguna, who was resident in Darwin for only six months before moving

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<sup>713</sup> Jeff Corfield, e-mail to the author, 18 Nov. 2009.

<sup>714</sup> Distor and Hunt, "Keep Him My Heart: A Larrakia-Filipino Love Story."

<sup>715</sup> C. Ramilo, e-mail to the author, 9 May 2012. This song is referred to as “Theme Song” in the repertoire list group’s website.

<sup>716</sup> Distor and Hunt, "Keep Him My Heart: A Larrakia-Filipino Love Story."



to Alice Springs. Mr Legaspi is a concert clarinetist who also plays jazz saxophone. Before moving to Australia, while in the Philippine Army, he played both *bandurria* and bass in the Armed Forces Philippines Logistic Command *Rondalla* and trained the wives of officers to play the *bandurria*. Most of the Darwin *Rondalla*'s arrangements of Philippine Folk Dances were made by Mr Legaspi, written in standard Western notation with additional *sol-fa* syllables for those members who could not read music.<sup>717</sup> After Mr Legaspi, the next musical director was Mr Molina, who remains active in the group as performer, musical director and arranger to the present day.<sup>718</sup>



**Figure 30** The current Darwin *Rondalla* (CUB2) with Christian "Bong" Ramilo (far right) and current musical director Felino Molina (second from left).

<sup>717</sup> R. Legaspi, conversation with the author, 8 May 2012.

<sup>718</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.



**Figure 31 The Darwin Rondalla, 2012.**

Appearing in the above photograph from left to right are back row: Michael Molina, Chief Minister Paul Henderson, Donny Cubillo, Christain “Bong” Ramilo. Front row left to right is Felino Molina, Marie Louise Pearson, Meno Ela, Brenda Cubillo, Melody Foh.



### 5.2.2 Rondanihan (RON 1, 2, 3, 4): Mr and Mrs Roy Ramirez



**Figure 32 Mr Ramirez, a founder of Rondanihan, at an early performance at the Philippine Embassy, Canberra (photo courtesy of Rondanihan).**

The founders of Rondanihan, Canberra, Mr Ramirez and his wife, initiated the creation of Rondanihan after Mrs Ramirez saw a notice calling for applications for a grant for multicultural activity posted in the Tuggeranong Library in Canberra.<sup>719</sup> Several possible cultural projects were discussed but Mrs Ramirez favoured establishing a *rondalla*.<sup>720</sup>

Although he claims to have been initially sceptical, observing the cultural activities in the Canberra Filipino community, particularly folk dancing, encouraged Mr Ramirez to support his wife's idea: "Why don't we let them see how Filipinos play [instruments]".<sup>721</sup> Mr Ramirez came to realize how important it was to encourage more appreciation of the actual sound

<sup>719</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>720</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>721</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

component of music in the Filipino community. He could see that starting a *rondalla* would be one way of doing that. The way music is used by Filipino dancers in the Filipino migrant community upset Mr Ramirez. He was particularly distressed when he witnessed traditional dances performed to contemporary music such as hip-hop.<sup>722</sup>

Other Rondanihan members, however, who have known Mr Ramirez for several years, claim that his desire to start a *rondalla* grew out of his passion,<sup>723</sup> and also the desire to maintain Filipino identity.<sup>724</sup> Regardless of what the Ramirezs' personal impulses may have been in initiating *rondalla*, strongly ideological motives were set out by them on Rondanihan's website in a section titled "Our Mission".

### **Our Mission**

#### **Rondanihan's Objective:**

Our organisation's mission is to bring people together through music and arts.

#### **Rondanihan's Purposes:**

1. To enhance and promote multicultural and Australian music and arts by organising or participating in workshops, concerts, exhibits, and other musical and artistic events.
2. To develop an audience among the youth in our communities for various multicultural music and arts through education and performances.
3. To create a common platform for diverse music and art forms in order to interact and progress toward advanced or novelty music and art forms. This will be done by assisting in the preservation of heritage multicultural music and arts, and by maintaining liaison with other organisations with similar aims.
4. To introduce a new cultural dimension to the society by allowing individuals to group together by music and art forms instead of merely group by ethnicity.

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<sup>722</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>723</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>724</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

5. To educate the public about musical and artistic genre [sic] identifiable in our multicultural society.
6. To utilise music and arts from a variety of ethnic groups so those communities work together towards common goals and thus reduce cultural isolation.
7. To contribute to identified/nominated charitable organisations/institution, nursing homes, and other organisations supporting the disadvantaged by offering our music and art services.<sup>725</sup>

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<sup>725</sup> *Rondanihan.*

### 5.2.3 Filipino-Australian *Rondalla* of Queensland (IPS): Ms. Perla Pound



**Figure 33 Ms Perla Pound, the founder of the Filipino-Australian *Rondalla* of Queensland (photo courtesy of Perla Pound).**

The founder of the Filipino-Australian *Rondalla* of Queensland in Ipswich, Ms Perla Pound, is also the organizer of the *Karilagan* Filipino cultural group. She claims that a love of music, vision, passion and the wish that a treasured heritage be passed on to Filipino-Australian children prompted her to initiate *rondalla*. She also wishes to share her culture with the community in general. Unlike the other Australian *rondallas*, however, she claims that that governmental assistance was not sought for this project.<sup>726</sup>

On moving to Australia, Ms. Pound felt a kind of cultural homesickness due to an absence of familiar cultural markers: “You always just hear[d] other Western songs. Not much [from] our culture.”<sup>727</sup> Her Filipino cultural activity in Australia began with dance and at present she still organizes the *Karilagan* Filipino cultural group. Dance activity in Filipino migrant

<sup>726</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>727</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

cultural groups is usually accompanied by CD or tape recordings of *rondalla* music. It was her love of music, however, that prompted her to consider putting live music with the dancing. Ms. Pound expressed the opinion that most Filipino migrants to Australia are not doing anything to preserve Filipino culture and in particular to pass it on the children in the community which is something she considers important:

We are here in a different world... different country and we adopted Australian culture too, then why can't we share our own culture which they appreciate? That to me is an inspiration... especially the children. They are not just an "Aussie-Aussie" but they know their heritage, know where they come from, and they know what beautiful music they have to inherit and share.<sup>728</sup>

As an initiator of *rondalla*, Ms. Pound is motivated by musical, as well as extra-musical, ideological impulses.

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<sup>728</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.



#### 5.2.4 Filipino Australian-Affiliation of North Queensland *Rondalla* (FAANQ): Dr. Primo Aceret and *Maestro* Salvador



**Figure 34** Dr. Primo "Bong" Aceret (right) discusses a *rondalla* score with post-transition Rondanihan's Mr Bull.

The development of a *rondalla* in Townsville falls within a range of other Filipino cultural activities practised and promoted by the Filipino Australian-Affiliation of North Queensland (FAANQ). The FAANQ *Rondalla* is also referred to on FAANQ's website as "Townville Rondalla & musical skills development project".<sup>729</sup> The actual establishment of a *rondalla* occurred after a successful grant application was lodged by FAANQ president Dr. Primo Aceret. Dr. Aceret claims that that idea of establishing a *rondalla* in Townville first arose in conversation at a Filipino community gathering during the term of the previous FAANQ president.<sup>730</sup> Dr. Aceret followed through with the application and, in this sense, can be seen as the primary initiator. The *rondalla* instruments bought with the grant money, however,

<sup>729</sup> *Filipino Australian Affiliation of North Queensland, Inc.*, 2009, Available: <http://faanq.org/index.htm>, August 17 2010.

<sup>730</sup> P. Aceret, personal interview, Mysterton QLD, 14 June 2010.



remained in storage until Filipino retiree *Maestro* Salvador agreed to run the ensemble.<sup>731</sup> *Maestro* Salvador was initially concerned about the time commitment since he was already teaching a Filipino drum and lyre marching band. He felt, however, that the unused *rondalla* instruments were being wasted so he took on the early responsibility of teaching the FAANQ *Rondalla*.<sup>732</sup> *Maestro* Salvador has been very active, musically, throughout his life, as are his sons in Australia. He did not refer to notions of the importance of preserving Filipino identity or reviving the *rondalla* as a tradition. Both he and Dr. Aceret appeared to be living busy lives in the Filipino and broader community in North Queensland.



**Figure 35** *Maestro* Salvador in Townsville 2010.

<sup>731</sup> Seventy-one year old *Maestro* Salvador believes that he may have inherited a music “gene” from his father, who played the *bandurria*. *Maestro* Salvador said that Mr. Salvador senior was very good in music and was born in Las Piñas in June 1890: “In fact as Jose Rizal was about to be shot ... our *martir* [martyr] ... hero.” *Maestro* Salvador is also proud of the fact that his own sons are active musically: “My sons are all musicians, drummers, Edgar, and then I’ve got a son Alex who is the owner of the “Rhythm Connection.” Edgar also plays the electric bass with the *rondalla* and Alex, though mainly a drummer is multi-instrumental and plays other instruments such as the piano and guitar. Although *Maestro* Salvador credits his father’s *bandurria* playing as having a strong influence on him musically, he pointed out that his father never actually tried to teach him but rather that he explored the instrument for himself: “I saw him playing when I was a little boy and probably I was influenced to play that too when I grew a little bit older and from then on. But he never teach [taught] me. I just tried to see how it goes from the lowest to the highest, and how to do the *doh, re, mi, fa, sol* ... I learned everything by myself, piano, guitar, saxophone ... I never had any teaching in music.”

<sup>732</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

The relationship between *Maestro* Salvador and FAANQ is similar to the situation of the Philippine Central Association in Palmerston North, New Zealand, where the initiator of the *rondalla* is a Filipino community, cultural association and the teacher or musical director Brenda Hoare is in the role of facilitator. Such a situation promises the provision of strong background support but at the same time restricts the musical freedom and autonomy of the *rondalla*. Rondanihan (RON1) found it necessary to break with its parent organization during the early stages of its development and a similar situation occurred with the *Orquesta de Laúdes Españoles “Conde Ansúrez”* described in Part One of this thesis. The many school-based *rondallas* in the Philippines are also likely to experience a similar tension.

### 5.2.5 The Philippine *Rondalla* of Victoria: Mr Eddie Datario (VIC)



**Figure 36 Mr Eddie Datario, founder of the Philippine *Rondalla* of Victoria.**

Mr Datario was inspired to start a *rondalla* in Melbourne by a performance of Rondanihan conducted by Roy Ramirez. He heard this performance when he travelled to Canberra to take part in the oath-taking ceremony for his dual-citizenship.<sup>733</sup> Although Mr Datario is personally motivated to make music,<sup>734</sup> extra-musical, ideological concerns are his stated reasons for initiating *rondalla*. These include:

1. The importance of preserving traditional Filipino music
2. The responsibility to make a Filipino contribution to Australia's multi-cultural programmes

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<sup>733</sup> Republic Act No. 9225 or the Citizenship Retention and Re-acquisition Act of 2003, a law enacted by the Philippine Congress on 29 August 2003, makes it possible for natural-born Filipinos to re-acquire their Filipino citizenship after losing their Filipino citizenship through naturalization in a foreign country.

<sup>734</sup> Mr Datario's wife says he is "just starting to enjoy life," is having double bass lessons and, at the time of his interview, had recently begun to have piano lessons as well.

Mr Datario considers the *rondalla* to be a Filipino “cultural icon that has been a unique Filipino tradition”. He recognizes that the *rondalla* has decreased in popularity in the Philippines itself and believes that it should be revived. He is also conscious of the Filipino identity in Australia as part of a broader multicultural community. Mr Datario states: “Reviving these Filipino traditions like the *rondalla* is actually our contribution to the multicultural programs of Australia.... That’s the essence of my purpose in creating *rondalla* ... to share it to the community in Australia, particularly in Melbourne.”<sup>735</sup>

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<sup>735</sup> E. Datrio, personal interview, Werribee Victoria, 26 June 2010.

### 5.2.6 Philippine Central Association *Rondalla* (PAL): The Philippine Central Association (PCA) and *Maestra* Hoare



Figure 37 *Maestra* Hoare, musical director of the Philippine Central Association *Rondalla*.

Although a *rondalla* in Wellington in 1993 was the initiative of *Maestra* Hoare<sup>736</sup> and a Catholic missionary identified as Sister Marcia, the initiative for her current group comes from the Philippine Central Association (PCA). The aims of the PCA include forging unity and camaraderie among Filipino expatriates and sharing the Filipino culture to the larger community. This occurs at “local events celebrating cultural diversity in New Zealand”.<sup>737</sup> Within this framework, initiating *rondalla* appears motivated primarily by extra-musical,

<sup>736</sup> *Maestra* Brenda Hoare was born in Surigao del Sur in the southern Philippine island of Mindanao but grew up and was educated in Manila. According to *Maestra* Hoare, her musical education began with her father, who taught her to read and write music and to play wind and string instruments and encouraged her to be a music teacher. She writes “At the age of twelve, I was the youngest musician in our family found playing the saxophone,” an instrument she has taught in New Zealand for over a decade. She has also taught saxophone, clarinet, piano, keyboard and guitar as a private home tutor. *Maestra* Hoare’s musical and cultural activity in the Filipino community in New Zealand is not limited to teaching *rondalla*. She also trains groups for Philippine folk dancing, promotes Filipino folk tunes through children’s choir activity and a drum and lyre band.

<sup>737</sup> Philippine Central Association, *Philippine Central Association*, Google Sites, Available: <http://www.philca.org.nz/>, October 25 2010.

ideological concerns. *Maestra* Hoare claims that agreeing to handle the *rondalla* is her “voluntary service to the Filipino community to promote our music, dance culture.”<sup>738</sup> These comments indicate that her role as facilitator is also motivated mainly by extra-musical, ideological concerns.

Nevertheless, *Maestra* Hoare is also the Filipino musician most formally qualified in music education involved in a *rondalla* in Australasia. *Maestra* Hoare has a broad range of musical ability and experience and the *rondalla* is only one of the musical activities she directs. In the Philippines, she completed a Bachelor of Music, majoring in music education, and it was during her studies that she learned about *rondalla* through her instrumental music professor. Before arriving in Wellington, New Zealand in 1993, *Maestra* Hoare worked for fourteen years in the Philippines as a high school music teacher and also as a home tutor of piano and guitar. In New Zealand her professional musical activity has taken the form of a long running involvement with the Saturday Music program in Palmerston North, which she says is run through the Wanganui Ministry of Education.

The existence of only one *rondalla* in New Zealand might be expected since, compared with Australia, New Zealand has “not traditionally featured as a country of choice for Filipino immigrants”.<sup>739</sup> There has, however, been an increase in immigration from the Philippines over the last decade<sup>740</sup> and, only days before the submission of this thesis, a delightful and touching surprise<sup>741</sup> greeted the researcher at the Philippine Culture and Sports performance

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<sup>738</sup> B. Hoare, written interview, 24 October 2010.

<sup>739</sup> Rockell, “*Fiesta*’, *Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch*, 2008,” 105.

<sup>740</sup> Rockell, “*Fiesta*’, *Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch*, 2008,” 106.

<sup>741</sup> The researcher sings regularly in an amateur Filipino choir and although the members were aware of the researchers interest in *rondalla*, this delightful development was not mentioned and was a delightful surprise.

“Twirling with time” on 16 June 2012 in Christchurch. A group of eight Filipino-New Zealand children, under the tutelage of Mr Sergio Ruiz, had prepared “*Leron-leron Sinta*” and “*Bahay Kubo*” using all guitars in the absence of other *rondalla* instruments.<sup>742</sup>

Philippine Culture and Sports leader Ms Deliah Richards had taken seriously this researcher’s “sincere wish that future studies of Filipino music will be able to record the performance activity of an active and established *rondalla* in Christchurch”.<sup>743</sup> This children’s guitar ensemble is poised to become the seed of a fledgling Philippine *rondalla* and, emerging only at the very end of this current study, in a small way it crowns the researcher’s wishes.



**Figure 38 PCS children's guitar group - a fledgling *rondalla* on stage in Christchurch 16 June 2012.**

<sup>742</sup> K. Rockell, fieldwork observation, Villa Maria High School Auditorium. Christchurch New Zealand, 16 June 2012. Although there is a *bandurria* available in Christchurch, belonging to Ms Richards, this instrument cracked during the winter of 2010 and is currently unplayable.

<sup>743</sup> Rockell, “*Fiesta*”, *Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch*, 2008, 292.

In the following table, the kinds of ideological concerns which motivate Australasian *rondalla* activity appear. Heritage preservation is prominent. Not surprisingly perhaps, since, as was pointed out in Part One of this thesis, in the Philippines too, the importance of the *rondalla* has moved increasingly towards its heritage value, and as a marker of national identity while other types of ensembles, including the electric chordophone ensemble or rock band, fulfil the kinds of musical roles and functions previously delegated to the *rondalla*.



**Table 12 Motivation of Founders in Initiating the Development of Australasian Rondallas**

MOTIVATION	CUB1	CUB2	RON1	RON2,3,4	IPS	FAANQ	FAANQ <sub>riv</sub>	VIC	WELL	PALM
Preserve Filipino heritage and pass on to Filipino Australian Youth				n/a (Groups D, E and F are an outgrowth of C and so the leaders are not founders as such.)					n/a	
Share with community										
Community service										
Contribute to multicultural programmes										
Increase breadth of cultural activity in the Filipino community										
Link communities										
Maintain Filipino identity										
Passion for music										
Create a youth audience for multicultural music										
Educate the community										
Encourage grouping by art form rather than ethnicity										
Foster friendship between expatriate Filipinos										
Promote Filipino music										
Promote multicultural music										
Promote an authentic Filipino folkdance sound component										
Promote Australian music										
Skill development										
Utilize resources effectively										

### 5.3 Group Composition

Australasian *rondallas* are family sized ensembles, and the family-like analogy is strengthened by four aspects which characterize the groups' composition:

1. A dual leadership style resembling male and female parents
2. The frequent presence of actual family members such as parent and child or siblings together in the ensembles
3. The use of the Filipino forms of address *tito* [uncle] and *tita* [aunt]
4. The absorption of participants and new members into a metaphoric family structure by designating them as “like a father” or “like a brother”.

Aspects one and two, as found to be present in Australasian *rondallas*, are detailed in the following two tables:

**Table 13 Parent-like, Dual-style Leadership of Australasian *Rondallas***

<i>Rondalla</i>	Description of Dual Style Leadership
<b>CUB1</b>	n/a
<b>CUB2</b>	Christian “Bong” Ramilo (manager) and Joy Musa (musical director) later Felino Molina
<b>RON1</b>	Mr Ramirez (founder and conductor) and Mrs Ramirez (administration)
<b>RON2</b>	Mr Bull (president) and Camille Tagaza (conductor)
<b>RON3</b>	Mr Bull (president) and Jerusha Bull (teacher/conductor)
<b>RON4</b>	Mr Bull (president) and Tram (guardian of Vietnamese children members)
<b>IPS</b>	n/a
<b>FAANQ</b>	n/a
<b>FAANQ<sub>riv</sub></b>	Maestro Salvador and Ms Campbell
<b>VIC</b>	Mr Datario (founder and president) and Mrs Datario (conductor)
<b>WELL</b>	n/a
<b>PALM</b>	Angel Carambas (PCA representative) and <i>Maestra</i> Hoare (conductor)

**Table 14 Family Members Playing Together in Australasian *Rondallas***

<i>Rondalla</i>	<b>Family Members in Ensemble</b>
<b>CUB1</b>	Antonio Cubillo and his sons Juan, Eduardo, Ponciano and Delphin were members.
<b>CUB2</b>	Four Cubillo family descendants are members. Felino Molina and his son Miguel.
<b>RON1</b>	Mr Ramirez, his wife, son and daughter were all members.
<b>RON2</b>	Mr Bull and his two daughters, Mr Oringo and a son and daughter and Mr Tagaza and his daughter play together in this ensemble.
<b>RON3</b>	An Australian mother and her adopted Filipino child play together in this ensemble.
<b>RON4</b>	A Vietnamese mother and her son play together in this ensemble.
<b>IPS</b>	One member played <i>bandurria</i> while pregnant and her child has now joined the ensemble. The former bass player and his daughter also took part together in the ensemble.
<b>FAANQ</b>	n/a
<b>FAANQriv</b>	<i>Maestro</i> Salvador and his son are both members of this ensemble.
<b>VIC</b>	Mr Datario, Mrs Datario and their son are members of this ensemble.
<b>WELL</b>	<i>Maestra</i> Hoare's nephews were members of this ensemble.
<b>PALM</b>	n/a

**Figure 39 Mother and son learning *rondalla* together in Canberra.****Figure 40 Oringo brothers with *bandurria*.**

When asked whether Rondanihan's pre-transition format most resembled a Filipino *pamilya* [family], *barkada* [gang or group of friends] or *barangay* [smallest political unit at local level] Camille Tagaza replied that to her it seemed most like a family.<sup>744</sup> Rondanihan guitarist, Mr Tagaza, didn't learn *rondalla* in the Philippines but, his uncle and cousins living there in a provincial area have a *rondalla* group.<sup>745</sup> As an only child, Rondanihan member, Celine Reid was encouraged to join the *rondalla* by a cousin who she regarded as an "older sibling". Celine spent a great deal of time at the Ramirez's house while growing up and she and Mr Ramirez's children were "sisters and brothers, pretty much"<sup>746</sup> Of Mr Ramirez she exclaimed "Tito Roy, he's like a Dad. He was the Dad of the group... a really fun guy."<sup>747</sup> She also recalls that when Professor Ricardo Calubayan from the University of Santo Tomas in Manila came to Australia to train Rondanihan he "became like part of the Ramirez family basically."<sup>748</sup> Post-transition Rondanihan president Roy Ramirez applied the analogy of family when he addressed the *rondalla* in Ipswich during their joint performance: "Your success is our success too. We have come tonight to embrace you to be our new family".<sup>749</sup> Post-transition leader, Ian Bull also recalls that when he first joined Rondanihan Mr Ramirez would refer to him as "my twin brother".<sup>750</sup> Mr Bull's wife commented on her close relationship with Vietnamese, post-Transition Rondanihan member, Tram, saying that it is as

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<sup>744</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>745</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>746</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>747</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>748</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>749</sup> Rondanihan, "'Romance of the Rondalla' A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme," (n. pub., 2005).

<sup>750</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

if they are “related” and Tram affirmed the bond, describing their relationship as “blood sisters.”<sup>751</sup>

### **Age/ Sex/Ethnicity Trends in Australasian *Rondallas***

As demonstrated by the following table, Australasian *rondallas* are intergenerational, tend towards a larger female membership and, apart from the original Cubillo and post-transition Rondanihan ensembles, have very little non-Filipino participation. These three general tendencies are discussed following this table.

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<sup>751</sup> T. Davis, personal interview, Wanniassa, Canberra ACT, 29 May 2010.

**Table 15 Age/Sex/Ethnicity Trends in Australasian Rondallas**

<b>Rondalla</b>	<b>Age</b>	<b>Sex</b>	<b>Ethnicity</b>
<b>CUB1</b>	<b>n/a</b>	Male	Filipino (Boholano), Spanish (There is evidence that Cubillo spoke Spanish with Spanish sailors) Aboriginal (Larrakia) Scottish
<b>CUB2</b>	Adults from 23 years of age to 85 years of age. The majority of the group are in their 50s.	7 Males and 3 females. The founder and Musical director were both male	Australian Aboriginal (Larrakia), Filipino Australian, Filipino and Chinese.
<b>RON1</b>	Adults, children and teenagers	Male and female but mainly female, Leader and conductor male.	Filipino and Filipino Australian
<b>RON2</b>	Teenagers and their parents	Teenagers females and one male, adults all male	Australian and Filipino Australian
<b>RON3</b>	Children (together with two adults, a parent and a guardian)	Male and female children, female adults	Mainly Vietnamese. Also Australian and Filipino Australian
<b>RON4</b>	Children (together with two parents a Vietnamese and the Australian mother of an adopted Filipino child)	Male and female children, female adults	Mainly Vietnamese. Also Australian and Filipino Australian
<b>IPS</b>	Originally mainly adults. Currently a movement towards encouraging children	Originally all female except bass player (now deceased).	Originally all Filipino except bass player (now deceased) and a no longer active member referred to as "Italian" and a Caucasian, Australian woman
<b>FAANQ</b>	<b>n/a</b>	<b>n/a</b>	<b>n/a</b>
<b>FAANQ<sup>riv</sup></b>	Adults with an aspiration to attract more children and youth	Males and females but majority female	Filipino or Filipino Australian (one intermittent non-Filipino member with health problems)
<b>VIC</b>	Mainly youth members (8 to 22 years)+ Bassist Founder (69 years) and conductor ( <b>n/a</b> )	Mainly males	All Filipino or Filipino Australian
<b>WELL</b>	Children	n/a (nephews mentioned)	Filipino or Filipino New Zealanders
<b>PALM</b>	Mainly adults	Male and female but majority female. Leader male, musical director, female.	Filipino or Filipino New Zealanders plus one non-Filipino.

## Intergenerational

The earliest instance of cross-generational, *rondalla* participation was when Antonio Cubillo taught his sons in Darwin at the beginning of the twentieth-century.<sup>752</sup> This, however, was not a case of parent and child learning, or playing, together but rather a transmission of musical knowledge from parent to child. In contemporary Australasia, the frequent incidence of intergenerational family-clusters in *rondallas* has already been demonstrated. Although this kind of interaction also occurs, to a lesser degree, in the Australasian mandolin world, particularly at national mandolin camps, in Australasian *rondallas* it appears to be a characteristic feature.<sup>753</sup> When Rondanihan attended the first International Rondalla Festival in the Philippines the wider range of ages represented within their group, compared to other *rondallas* at the festival, was one of their distinguishing features.<sup>754</sup> Post-transition Rondanihan leader Mr Bull, referred to the ideas of Shinichi Suzuki and explained that his group actively encourages children and their parents to learn *rondalla* together.<sup>755</sup> He claims that on-going contact with adults, facilitated by cross-generational music-making, is beneficial for children and allows them to mix in a “very safe, good environment”.<sup>756</sup> Ms Pound, founder of the Filipino-Australian *Rondalla* of Queensland, who has recently been encouraging more youth participation in her *rondalla*, pointed out that one of her aims is to encourage inclusive family participation whereby the music becomes a kind of family bonding activity. She believes, however, that this can only be effective with pre-teens who are willing to “do what Mums do”.<sup>757</sup> Even in those cases where children do not currently

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<sup>752</sup> Jeff Corfield, *Verandah Music - Roots of Australian Tradition*, ed. Curtin University Books, (2003) 13.

<sup>753</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>754</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>755</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>756</sup> I. Bull personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>757</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

feature, such as the Philippine Central Association *Rondalla* in New Zealand, the group's musical director, *Maestra* Hoare, affirms: "There's no question, no problem if both children and adults will play together in the *rondalla*."<sup>758</sup> *Maestra* Hoare claims to have expressed a wish to the Philippine Central Association that children would be sent to her to learn *rondalla* but, as yet, nothing has been done in response.<sup>759</sup>

Although adults and children participate together in *rondalla*, in most cases childrens' participation is initiated by parents, who then become drawn into becoming participants themselves. This can be illustrated by the Rondanihan's current conductor, Camille Tagaza's childhood recollection of joining *rondalla*: "Like most others here in Canberra I had no idea what *rondalla* was. I had no idea what I was getting in to. I joined because of my parents; it was originally my Mom actually. She was the one that was taking us to practice. She got a bit busy so my Dad started taking us and then he joined."<sup>760</sup> Rondanihan *bandurria* player, Jerusha Bull, may be an exception in that, to some extent, she initiated her own involvement in *rondalla*. Jerusha recalls asking her father persistently if he would teach her the mandolin.<sup>761</sup> She explained that "he couldn't teach me 'cause he's my Dad".<sup>762</sup> The similarity between the mandolin and the *bandurria* lead Mr Bull to consider *rondalla* as an alternative for his daughter. Also, according to Mr Bull, unlike the *rondalla*, the Canberra

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<sup>758</sup> B. Hoare, written interview, 24 October 2010.

<sup>759</sup> B. Hoare, written interview, 24 October 2010.

<sup>760</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>761</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

<sup>762</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010



Mandolin group didn't want children to play with them.<sup>763</sup> Through his daughter, Mr Bull "just became involved gradually" himself.<sup>764</sup>

During Rondanihan's outreach teaching on the Central Coast, children's participation was strongly initiated by parents. Although a number of five or six year-old children weren't interested and "wouldn't even try to learn",<sup>765</sup> their Filipino parents wouldn't accept that they were too young and insisted that they take part in the workshop.<sup>766</sup> Rondanihan founder, Roy Ramirez's wish to transmit Filipino culture to his children, and initiatory impulse was strengthened, in part, by their negative reactions towards, and refusal to attend, Filipino, community events where dances such as the *tinikling* are repeated *ad nauseum*.<sup>767</sup> The *rondalla* was a more novel vehicle for such transmission and one he could enjoy with both his wife and children.<sup>768</sup>

In addition to parents being the main initiators of *rondalla* activity, many aspects of group organization are under adult control. Camille Tagaza explained: "*Tito* Roy, *Tita* Dolly and I guess the rest of the committee the older members when they had their meetings ... would be the ones to say 'we are playing here, this is what we are going to play'".<sup>769</sup> During pre-transition, Rondanihan, extra-musical activity, intergenerational polarisation occurred,

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<sup>763</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>764</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>765</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>766</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>767</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>768</sup> One of Mr Ramirez's sons, Miguel, played the double bass and his daughter played the *laúd*. Mr Ramirez's wife, who continued to be highly active in the administration and leadership of the group, played *bandurria* two. Mr Ramirez himself played the guitar when, and if, it was required.

<sup>769</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

motivating children to develop reactive strategies in an adult controlled environment. These included:

- Exploring play options to fill in time while adults are socializing
- Holding “children’s meetings” in imitation of adult patterns.<sup>770</sup>
- The creation of a secret book<sup>771</sup>
- “Inside jokes”

The bounded world of youth communication, framed within a parentally controlled environment, also has its own secret humour and “inside jokes” based on shared experience at practices and performances. One playful activity involved Camille Tagaza encouraging instrumentalists to sit in a circle. This was intended to symbolize the unity of the players ““cause a circle; it never ends”.<sup>772</sup> In 2005, Rondanihan youth also created a special, red book in which individual members were represented by icons and pictures, memories and personal questions were written.<sup>773</sup>

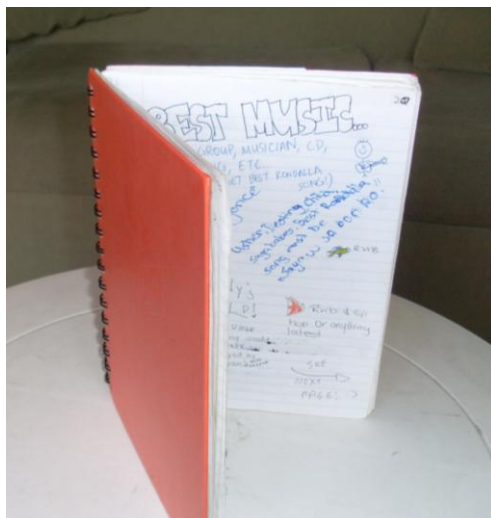
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<sup>770</sup> J. Bull personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>771</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>772</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>773</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.



**Figure 41** The "red book". Note that folkdance “*Sayaw sa Banko*” is included along with the group “*Destiny’s Child*” as best music.

The open and welcoming orientation and nominal inclusivity of *rondallas* does, however, involve some practical age-restrictions. Difficulty participating might be experienced by pregnant women,<sup>774</sup> women caring for recently born infants and teenagers who enter university or start a part-time job.<sup>775</sup> *Maestro* Salvador in Townsville, expressed a view, also shared by Ian Bull of Rondanihan, that most children below the age of seven are not yet strong enough to press down the strings of the *bandurria*.<sup>776</sup>

One result of intergenerational, *rondalla* participation is a reduction in the extent to which Filipino language is used at practices. This is because second-generation Filipino Australians

<sup>774</sup> There are exceptions, however, such as the Filipino-Australian Rondalla of Queensland’s youth coordinator Lorena. Rather than being deterred by pregnancy, played the *bandurria* everyday with the instrument braced against her stomach. Mrs Pound believes that this practice resulted in Lorena’s child being born a musically-minded boy. She says that whenever this child hears the *rondalla* he either stops crying or starts dancing.

<sup>775</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>776</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

tend not to develop or maintain fluency in Philippine languages<sup>777</sup> so the language is inefficient for controlling and modulating group behaviour.<sup>778</sup>

### The Tendency Towards More Female Participation

The original Cubillo *rondalla* was a male group made up of Cubillo and his sons, with no evidence of female instrumentalists participating in the group, and its re-creation the Darwin *Rondalla* now has seven out of ten members who are male. As shown in the table below, however, from the point of view of a simple, binary gender classification, there is an overall tendency towards more female participation in contemporary Australasian *rondallas*. Both males and females have played an equal role in facilitating *rondalla* activity. Leaders, however, tend to be male while conductors or musical directors tend to be female. Overall, there are also more female instrumentalists than males in the groups.

**Table 16 Australasian Participant Gender (based on simple binary gender classification)**

Group	Initiator/Facilitator	Leader	Conductor/Musical Director	Instrumentalists
CUB1	Male	Male	Male	Male
CUB2	Male	Male	Male (initially female)	Mainly male (7M/3F)
RON1	Female	Male	Male	More females
RON2	Male	Male	Female	Male and female
RON3	Female <sup>779</sup>	Male	Female	More females
RON4	Female	Male	Female	More females
IPS	Female	Female	Female	Females
FAANQ	n/a	n/a	n/a	n/a
FAANQ <sup>riv</sup>	Female and Male <sup>780</sup>	Male	Female	More females
VIC	Male	Male	Female	More males
WELL	Female	Female	Female	n/a (includes males)
PALM	Male	Male	Female	More females (5M/9F)

<sup>777</sup> Clyne and Kipp, "Trends and Changes in Home Language Use and Shift in Australia, 1986-1996."

<sup>778</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>779</sup> This group, the Rondanihan Newgrads as well as group F, the Rondanihan Newbees, experienced great difficulty attracting members and it was Mrs Bull and her friend Tram that revitalized the membership of these groups.

<sup>780</sup> Although Dr. Aceret organized an initial grant to purchase instruments, these instruments were unused till Ms. Reyes took the initiative to invite *Maestro* Salvador to teach the group. Early practices were held at Ms. Reyes' house. Prior to this a Filipina called Juliet Walker, who had some ability playing *rondalla* instruments, had been FAANQ president.

It is also the case that, with the exception of the Darwin *Rondalla*, players of the *bandurria*, which, as has already been explained, is considered to be the ensemble's primary melodic instrument, tend to be female. Longer term female members have won the respect of younger, female instrumentalists. Rondanihan's Celine Reid, for example, who started on *bandurria* but now plays the double bass, is viewed by Abbiah Bull as the most accomplished *rondalla* instrumentalist that she knows personally.<sup>781</sup>



**Figure 42 Celine Reid as a child playing the *bandurria* (photo courtesy of Rondanihan).**

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<sup>781</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.



**Figure 43** Celine Reid plays bass at a 2010 Rondanihan rehearsal (photo courtesy of Rondanihan).



**Figure 44** Charisse Enriquez as a child playing the *bandurria* (photo courtesy of Rondanihan).



**Figure 45** Charisse Enriquez in 2010 playing the *bandurria* (photo courtesy of Mrs Oringo).

Since smaller sized instruments are given to younger or smaller children, in some cases a technical burden is placed on the young female instrumentalist. FAANQ *Rondalla's Maestro* Salvador recalls that on one occasion, when they were establishing their *rondalla*, a small girl was sent to learn the *bandurria* but was barely able to pluck the strings.<sup>782</sup>

### **Presentation of Traditional Gender Roles Clearly Defined by Costumes**

In performance, with the exception of fundraising or busking,<sup>783</sup> costumes frequently help to clearly define the presentation of traditional, simple, binary, male and female, gender roles.

Males wear the *barong Tagalog* (a formal, embroidered shirt made of lightweight material

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<sup>782</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010. *Maestro* Salvador tried to dissuade the child, and as a result her grandparents, who were involved in running the Filipino association, were outraged and have never spoken to him since.

<sup>783</sup> Casual clothes tend to be worn during fundraising. One reason is that children also help preparing and selling sausages and hotdogs and the grease might spatter and damage the costumes.



such as pineapple fibre, typically worn “un-tucked”) while females wear stylish gowns such as the *terno* or “butterfly sleeve dress” shown in figures 44 and 46.<sup>784</sup>



**Figure 46** *Barong Tagalog* displayed by Armande Oringo and worn by the author (centre) and Mr Oringo (photo courtesy of Mrs Oringo).



**Figure 47** Yellow butterfly gowns worn by Celine Reid and Abiah Bull (photo courtesy of Mrs Oringo).

With the exception of post-transition Rondanihan’s Vietnamese members, some of whom consider the gowns old-fashioned and uncomfortable,<sup>785</sup> female members highly value the costumes and gowns.

<sup>784</sup> Lucy Mae San Pablo Burns, "Your Terno's Draggin': Fashioning Filipino American Performance," *Women & Performance: a journal of feminist theory* 21.2 (2011): 199.

<sup>785</sup> Fieldwork Observations, Wanniasasa, Canberra ACT, May and June 2010.



This attitude could be clearly observed during fieldwork. Rondanihan's female members, for example, appeared to particularly relish trying on their golden, butterfly-sleeved dresses prior to their 2010 Philippine Independence Day performance. A friend of Celine Reid's mother also came to the Bull's house during the afternoon to do the girls' makeup. Later, before their stage performance, they changed into white dresses in the cramped backstage dressing rooms at the venue.<sup>786</sup> Mr Bull estimates that Rondanihan has spent more money on costumes than on instruments. He recognizes the importance of the costumes and the fact that the girls enjoy wearing them.<sup>787</sup> Costumes are also extremely important to Ms Pound who recalls that several Rondanihan members saw her costumes during a visit to Canberra and expressed the wish to join her group, attracted by the beauty of her costumes.<sup>788</sup> Interestingly, the only Australasian *rondalla* not to wear traditional costumes which define gender roles is also one of the oldest; the Darwin *Rondalla*. This group, which currently has seven male and three female members, wears either "all white, all black or combinations thereof" and have also recently begun to wear Fedora hats.<sup>789</sup>

### **Male Roles: Difficulty Attracting Males**

According to Mr Bull, achieving a gender balance in Australasian *rondallas* is difficult because younger males appear to have a kind of mental block to belonging to a traditional group, and think it is more "cool" to be in a rock band. Although Mr Bull is confident that the musical skills developed in *rondalla* are transferrable to performing rock music, he has as yet been unsuccessful in making this point clear to young males.<sup>790</sup> Ms Pound has also invited

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<sup>786</sup> K. Rockell, Fieldnote, Wanniasa and Woden, Canberra ACT, 12 June 2010.

<sup>787</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>788</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>789</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. These costumes can be seen in Figures 30 and 31.

<sup>790</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

males to take part in her *rondalla* but has the perception that, in general, they do not want to join.<sup>791</sup>

According to Mrs Oringo, whose husband is Filipino, qualities such as having “a very strong personality” and being “very social” are representative of Filipino males.<sup>792</sup> These qualities were exhibited by pre-transition Rondanihan’s leader Mr Ramirez. As mentioned earlier, in cases where a male, Filipino leader and his son both participate in Australasian *rondalla* there is an increase in male participation, frequently appearing as a spike in the number of guitarists. This was the case when Mr Ramirez and his son played in pre-transition Rondanihan. It also occurs in the predominantly male *rondalla* in Victoria in which leader, Mr Datario plays bass and his son plays *octavina* and guitar. Mr Datario and *Maestro* Salvador both had fathers who played *rondalla* instruments in the Philippines and now have sons participating with them in *rondalla* in Australia. A special role was also reserved for males playing didgeridoo when Rondanihan incorporated the instrument into *Australian Medley*.

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<sup>791</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>792</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

### Embedded Serenades

The difficulty in attracting males to the *rondalla* is ironic considering that courting is frequently cited as one of its historical functions. Even Ms Pound, whose core, adult group is mainly female, made specific reference to this connection:

That's very Filipino when you go from house to house and sing. *Harana* [is] when you go in [to] a romantic side of you. If you love a lady you have to go there and do *harana*. Sometimes they use the *rondalla* if they don't know how to sing and in festivals they go from house to house to serenade. So that's very Filipino. That's how I relate *rondalla* to us.<sup>793</sup>

Outside of those present at deliberate displays of Philippine identity, which occur at Philippine and multicultural events, and “music overheard” in the case of fundraising and busking, there appears to be no specific audience for this type of music. The participants form an interested audience of their own at their weekly practices. In this context the appearance of multiple guitarists can be viewed as a kind of “embedded serenade” directed towards the female participants, who are both *rondalla* instrumentalists and audience at the same time. Regular, male members too, being in the minority, have a captive audience for embedded serenading. During fieldwork, this researcher also experienced a kind of strong romantic feeling whilst performing sustained tremolo, seated next to a single, female instrumentalist of marriageable age.

Aside from this, the author has noted that, males in the Anglo-Celtic cultures of the settler colonies of Australia and New Zealand have not, in recent decades, tended to participate greatly in singing and dancing.<sup>794</sup> The researcher has frequently observed migrant, Filipina

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<sup>793</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>794</sup> This author observed this over a ten year period living in Australia in the 1980s and 1990s, including residence in Brisbane, Rockhamton and Mackay, Queensland and Kingsford and Katoomba, New South Wales.

women dancing alone, or with other Filipina women in the absence of a willing or able, male, dancing partner at Filipino community events in Australasia. If the notion of the embedded serenade is not always applicable, it may be the case that the female members are serenading themselves or enjoying a romantic, musical atmosphere which they find lacking in the Australasian environment.

## Non-Filipino Participation

### Stated Position and Contrasting Reality

“No restriction based on “race, creed or religion.” Open to old and young, as long as they like music” [*Walang ‘race, creed o religion.’ Open sa matanda o bata basta’t mahilig sa music*].<sup>795</sup>

A policy of inclusiveness with no cultural barriers to membership was affirmed by almost all Australasian *rondallas*. This position is clearly stated on Rondanihan’s website: “Rondanihan continues to recruit interested adult and children instrumentalists regardless of nationality, associations, or affiliations within the Canberra region.”<sup>796</sup> Ms Pound, for example, does not view bringing Filipino culture to Australia as being for the purpose of creating an exclusive or bounded Filipino in-group. She sees herself as a person who really wants to get together with other people: “I am a person not really for Filipino[s] but for everybody. I want them to be united... no barriers in your culture.”<sup>797</sup> Mr Datario, leader of the Philippine *Rondalla* of Victoria framed inclusivity as a perceived obligation of those participating in Australian multiculturalism:<sup>798</sup> “We couldn’t actually be exclusive ... this is a multicultural country so we include everyone who would like to participate.”<sup>799</sup> One exception to this policy was the FAANQ *Rondalla* with *Maestro* Salvador explaining: “Actually, this is a project of the Filipino club and one of the requirements is either you are married to a Filipina, even if you are an Australian, or you are a Filipino.”<sup>800</sup> The other case was the Filipino Central

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<sup>795</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>796</sup> *Rondanihan*.

<sup>797</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>798</sup> Despite this position, at the time of his 2010 interview there had not yet been an “Aussie” (non-Filipino) member in the group.

<sup>799</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>800</sup> During the time of the interview Dr. Primo Aceret qualified *Maestro* Salvador’s comments saying this membership restriction was being “refined”.

Association Rondalla whose attitude which, while not stated directly, could be inferred from *Maestra* Hoare's comments that the *rondalla* is "an identity of ownership" and "belongs to Filipinos" and "should be" played by Filipinos.<sup>801</sup> Nevertheless, in each of these last two cases, a non-Filipino, was indentified participating in their *rondalla*. In general, however, there is very little actual, non-Filipino participation in Australian *rondallas* and, as will be demonstrated later, where there has been an increase in non-Filipino participation it has been accompanied by a dramatic decrease in Filipino participation.

The original Cubillo family *rondalla* necessarily featured non-Filipino participation of a kind since its members were the result of Cubillo's marriage to a Larrakia-Scottish woman.<sup>802</sup>

Nevertheless, the sustained and intimate connection of the Cubillo family to the Philippines<sup>803</sup> suggests that a sense of Filipino ethnicity was shared by the members of this *rondalla*.<sup>804</sup> When the Cubillo *rondalla* was recreated during the 1990s in Darwin for a performance of a play by Gary Lee, Cubillo's great grandson, the groups was made up of Cubillo family and Filipino community members in Darwin<sup>805</sup> and currently also has several Philippine-born and also Chinese members.<sup>806</sup>

Rondanihan claimed that one of its achievements would be to "bring people together through music, making it our contribution to a culturally and linguistically responsive approach to

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<sup>801</sup> B. Hoare, written interview, 24 October 2010.

<sup>802</sup> Lee, "Bohol Dreaming: Cubillo Family Reunion: May 12, 2007."

<sup>803</sup> Distor and Hunt, "Keep Him My Heart: A Larrakia-Filipino Love Story."

<sup>804</sup> For example, Gary Lee, Cubillo's great grandson, mentions signs of Filipino cultural influence which he remembers from his childhood in Darwin. His aunts wore dresses with butterfly sleeves, *mantillas* and used large fans. They held *novenas* when there was a death in the family and they also ate Filipino food such as *dinuguan*, and chicken and pork *adobo*.

<sup>805</sup> J. Corfield, e-mail to the author, 18 November 2009.

<sup>806</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

individual uniqueness and diversity”.<sup>807</sup> Its early membership, however, was made up entirely of first and second generation Filipino migrants and Filipino-Australasian children. As will be explained in the section “Transition and Contrast: Paucity of *Filipino* Participation in a Multicultural Ensemble”, the representative ethnicities constituting this group experienced a dramatic change or “transition” in 2007.

Cases of non-Filipino participation in contemporary Australasian *rondallas* are explained below, listed by category:

- **Leaders**

With the exception of post-transition Rondanihan the leaders of all Australasian *rondallas* are Filipino.

- **Conductors/Musical Directors**

In post-transition Rondanihan, Mr Bull’s daughters direct beginner and intermediate ensembles while the core group’s musical director is a Filipino Australian. In 2010, FAANQ *Rondalla* in Townsville had a trained non-Filipino music teacher named Janice Campbell who took over the role of musical director from *Maestro* Salvador for approximately a year.<sup>808</sup> Other group’s musical directors/conductors are Filipino.

- **Parents**

Non-Filipino parents married to a Filipino spouse sometimes initiate and facilitate their children’s *rondalla* activity. Mrs Oringo, for example, whose husband is Filipino, values her children “learning about their heritage” and about the history of the Philippines as a result of

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<sup>807</sup> *Rondanihan*.

<sup>808</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

*rondalla* activity. She views learning traditional Filipino music outside the Philippines as a rare and special opportunity.<sup>809</sup>

There are also several cases of non-Filipino Australians who have adopted Filipino children and initiate and facilitate the children's *rondalla* activity, and, as has been mentioned, sometimes participate with the child.

- **Children**

The vast majority of children participating in Australasian *rondallas* are either Filipino or Filipino-Australian. Exceptions to this are the Bull sisters who played in both pre and post-transition Rondanihan and the Vietnamese members of post-transition Rondanihan. Non-Filipino children have also temporarily participated in *rondalla* workshops.<sup>810</sup>

- **Individual Adults**

Most individual adults in Australasian *rondallas* are Filipino. Exceptions are an adult, male *octavina* player in the Philippine Central Association *Rondalla*, New Zealand,<sup>811</sup> and a non-Filipino guitarist in the FAANQ *Rondalla*,<sup>812</sup> Townsville, who is currently inactive due to ill health.<sup>813</sup> The Darwin *Rondalla* currently has some Chinese Members and there are three Vietnamese adults who play in post-transition Rondanihan. The Filipino-Australian *Rondalla* of Queensland previously had a non-Filipino, female *bandurria* player and an adult, male bass player who is now deceased. Like Mr Bull, who currently plays *octavina* in post-

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<sup>809</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>810</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>811</sup> This member was present at the New Zealand Filipino festivals in Wellington and Auckland and has been involved in *rondalla* for fifteen years.

<sup>812</sup> *Maestro* Salvador explained the FAANQ *Rondalla* does have one non-Filipino member who is currently inactive as he is recovering from a kidney transplant and needs to have dialysis.

<sup>813</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.



transition Rondanihan, however, this last member had a child who was also playing in the group which situated him in the parent category.

- **Auxiliary Members**

Non-Filipinos have also taken on auxiliary roles in Australasian *rondalla*. For example, Mr Datario's non-Filipino, double bass teacher was hired to perform with the Philippine *Rondalla* of Victoria at the Philippine *Fiesta* 2007. Datario explained that the bass player is not specifically interested in Philippine culture, but both Datario and his son are now taking music lessons from him, and consider him a friend.<sup>814</sup> Another case is the ongoing relationship of non-Filipino arranger Mr Hooley with Rondanihan.

#### **Audience: "Music Overheard"**

Two key components of social organization facilitate *rondalla* activity. These are:

1. *Rondalla* Committees
2. Filipino Cultural or Social Associations

With the exception of post-transition Rondanihan the above two groups are composed of Filipinos or Filipino-Australians. How then does non-Filipino Australasia come into contact with *rondallas* and their music? At Filipino community events, non-Filipino audience members who encounter *rondalla* include non-Filipino spouses of Filipino partners and invited VIPs and dignitaries such as politicians or community leaders. Beyond this, the point of contact between non-Filipino Australians and *rondalla* is as "music overheard" during fundraising, busking activity and at multicultural events where non-Filipinos are present to support other ethnicities or to engage in "cultural sampling". Performances at schools and nursing homes also engage a non-Filipino audience. Mrs Oringo recalls that the audience of

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<sup>814</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

students from year seven to year twelve at Telopea School was the largest group Rondanihan has performed to in Australia.<sup>815</sup> She says that “the whole hall was full of kids like it was a full assembly of maybe more than a thousand”.<sup>816</sup> On these occasions there is a far greater opportunity for members to interface directly with a broad cross section of the Australian public than at other specifically Filipino or deliberately multicultural events. During fieldwork in 2010, for example, the researcher witnessed lively exchanges between *rondalla* members and Australians from Finland and South Africa at Rondanihan’s fundraising sausage-sizzle. Enthusiastic attention was also paid to the group by young, non-Filipino Australians passing by after rugby practice.<sup>817</sup>

### **Transition and Contrast: Paucity of *Filipino* Participation in a Multicultural Ensemble**

This section falls within a chapter aimed at establishing norms for Australasian *rondallas* and, as has been explained, one aspect which characterizes these groups is a professed openness to non-Filipino participation, coupled with a corresponding lack of actual, non-Filipino participation with the exceptions of Rondanihan and the Darwin *Rondalla*. The case of Rondanihan, after its transition from Filipino to non-Filipino leadership, however, is an exception and brings into question the long term workability of ethnically based groups in a society with a deliberate, multicultural orientation. Following the involvement of non-Filipino Australian, Ian Bull, and his two, non-Filipino, Australian daughters in Rondanihan, and the group’s return from the Second International Rondalla Festival in the Philippines in 2007, this *rondalla* transformed its membership radically to become a diverse group of

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<sup>815</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>816</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>817</sup> K. Rockell, fieldwork observation, Canberra ACT, 5 June 2010. At a fundraising sausage sizzle, outside Mawson Shopping Centre, a lady who identified herself as coming from Finland also asked about the instruments, contrasting them with the mandolin-like instruments in her country of origin. Another man who claimed to be a long standing member of the “Rugby Choir” listened for some time and, in conversation, agreed that there is a great deal of musical activity in Canberra.

Vietnamese, Australians and Filipino-Australians. Filipino membership fell sharply and since that time there has been difficulty attracting Filipinos to the group.

This researcher's early assumptions about *rondalla* were also brought into focus by initial contact with Rondanihan in May 2010. The discovery of a beginner's *rondalla* with a majority of Vietnamese participants challenged fixed thinking which links this type of ensemble with Filipino, or at least Hispanic, identity. Interestingly, the Darwin *Rondalla*, which began a decade early in 1993, in a strongly multicultural region of Australia, continues to be comfortable in their ethnic diversity. It is a group which includes Aboriginals, Filipino-Australians, Filipinos and Chinese and has not experienced a recognizable decline in Filipino membership.<sup>818</sup>

Mr Bull, the leader of post-transition Rondanihan, has a large family who live a remarkable, "ensemble" life, and both profess and practise the values of multiculturalism. While growing up, Mr Bull had no contact with Filipino culture but later, while working in Canberra he came to know Rondanihan member Caesar Aniversario through his work place.<sup>819</sup> Mr Bull's musical and social involvement with the Filipino community in Canberra is not based on an interest in Filipino culture specifically but it has led to him developing friendships with Filipinos in Canberra.<sup>820</sup> During the time which he spent at the Ramirez's house when attending Rondanihan practices Mr Bull came to tremendously enjoy the convivial, Filipino social atmosphere which surrounded the music-making.<sup>821</sup> He felt that he was "always embraced in the community from those first, early days".<sup>822</sup> The *rondalla* practice was a

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<sup>818</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>819</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>820</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>821</sup> I. Bull, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>822</sup> I. Bull, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

locus of Filipino activity and Filipinos not directly involved in the *rondalla* would be watching television<sup>823</sup> while Filipino Australian children were running freely around the house and yard.<sup>824</sup> The frequent coming and going of groups of Filipinos, “ten cars in a small suburban street in Canberra,”<sup>825</sup> and later in the evening, after *rondalla* practice, *karaoke* sessions, were viewed negatively by one non-Filipino neighbour in particular<sup>826</sup> who complained about the sound of *rondalla* practices.<sup>827</sup>

Mr Bull’s altruistic attitude in giving his time to *rondalla* is less specifically focussed on the Filipino community than that of the Ramirez’s:

It is about giving to others, it’s a very social thing, it’s something to do with our time, it’s very worthwhile, and because Abbiah and Jerusha have been so interested and got a lot out of *rondalla* I think it’s good... We do many things in our lives to help others and it’s just one of them.<sup>828</sup>

At the same time, non-Filipino participation in an otherwise Filipino group did reveal paradigmatic dissonance; something which is explored in more detail in a later section. Some Filipinos had the perception that Mr Bull didn’t understand Filipino idiosyncrasies and when

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<sup>823</sup> Mr Ramirez had “The Filipino Channel” available at his house.

<sup>824</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>825</sup> I. Bull, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>826</sup> Unfortunately, one neighbouring family reacted negatively to the *rondalla*: “They complained about the noise from the *rondalla* and they were very bitter and Roy had to seal up all the holes in the brick work on his garage to try and keep [in] the sound.” Mr Bull tested the sound level at the boundary to make sure that the *rondalla* was within the legal limit, which he believes to be between eight and eighty-seven decibels at the boundary and is “like a loud conversation”. On one occasion inspectors came to the house while the *rondalla* was rehearsing and their response was to say “This is fine ... not a problem”. The neighbour in question was trying to sell his house and remained bitter about the situation. As explained in the text, the volume level of the instruments may not have been the only problem for the irritated neighbour.

<sup>827</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>828</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

he asked for clarification the explanations were often not to his satisfaction.<sup>829</sup> The original founder of pre-transition Rondanihan, Mr Ramirez, commented that, although Mr Bull has taken over as leader of the *rondalla*, he needs to learn the Filipino culture deeply and also the reason why the group was initially created.<sup>830</sup>

Also, although he is not directly against a non-Filipino running the *rondalla*, Mr Ramirez does see disadvantages in such a situation:

I think this is the disadvantage of Ian heading the *rondalla*. It needs to be a Filipino who is able to develop relationships with different communities or the Filipino community in particular. It's only natural or inherent to stick to one's group when it comes to those kinds of activities. So when they see an Aussie the tendency would be to shy away.<sup>831</sup>

If Filipino community attitudes were at variance with their officially stated position of inclusivity what other kinds of attitudes and ideas were held about ethnicity, race and *rondalla*? Certainly, the achievement of Rondanihan's first, public performance and gaining the "Best Presentation Award" at a Sydney Filipino Festival engendered a huge sense of pride in the Canberra Filipino community.<sup>832</sup>

Interviewees also expressed the perception that Filipinos in the Philippines view non-Filipino involvement in Filipino cultural activity as strange. By implication this suggests that Filipinos themselves consider certain cultural activities, such as the *rondalla*, as bounded by ethnicity,

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<sup>829</sup> K. Rockell, field note, Canberra ACT, 19 May 2010.

<sup>830</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>831</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. [*Ang nakikita ko lang iyon ang disadvantage na si Ian ang nag-hehead. It has to be a Filipino na nakakalapit sa ibang community o sa Filipino community in particular. At tsaka alam mo natural lang o na-inherent na to cluster ba pagdating sa mga ganyan na activities. So parang pag nakikita nilang Aussie the tendency is to shy away.*]

<sup>832</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

or even race. This issue was touched on by Castro who refers to “a preoccupation with race and skin colour that is common in society at large in the Philippines.”<sup>833</sup> Jerusha Bull recalls that when Filipinos saw her playing in the *rondalla* in the Philippines that they assumed she must have a Filipino parent.<sup>834</sup> Mrs Enriquez recalled that when they attended the festival in the Philippines the audience were “amazed” and didn’t think Australians would be able to play *rondalla*.<sup>835</sup> Mr Tagaza recalls Rondanihan’s public appearance on ABS-CBN’s *Kumusta Kabayan* programme when they attended the First International Rondalla Festival.



**Figure 48 Rondanihan performs on ABS-CBN channel in the Philippines (photo courtesy of Rondanihan).**

On noticing a light skinned member in the group, the host jokingly asked: “Why is there a white person there?”[*Bakit may puti diyan!?*]<sup>836</sup> A more serious concern was also expressed for the safety of half-Filipino children that might appear Caucasian to Filipinos in the Philippines and this concern prevented Rondanihan from attending the Third International

<sup>833</sup> Castro, *Musical Renderings of the Philippine Nation*, 91.

<sup>834</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>835</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>836</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

Rondalla Festival in Mindanao 2011.<sup>837</sup> At the same time the idea that Filipinos in the Philippines would experience “pride” on seeing non-Filipinos performing what they saw as Filipino music was also expressed.<sup>838</sup> In addition, non-Filipinos were viewed as a more appreciative and less critical audience for *rondalla* than Filipinos.<sup>839</sup> Meanwhile, in Darwin which is “an extremely multicultural place”, with audiences made up of “a mixed bunch” rather than once ethnicity, interesting exchanges occur. Mr Molina, for example, recalls being called to play *bandurria* and *octavina* with a Greek music group in the absence of their bouzouki player.<sup>840</sup>

Some interviewees believed that authentic knowledge of *rondalla* is only possessed by Filipinos. Celine Reid talked about the importance of having a Filipino in the group who is able to embody and transmit such cultural knowledge.<sup>841</sup>

This idea of authenticity is touched on by Filipino-American Christi-Anne Castro in describing a study trip to take music and dance lessons with Bayanihan in the Philippines:

We learned several dances from the Bayanihan repertoire, all of which came from regions in the Philippines that neither we nor our teachers had ever been. It was ironic but telling, then, that we headed back to the United States several weeks later feeling as if our time in the dance studio had somehow brought us closer to our cultural heritage. What was authenticity, after all, if it could not be measured by the impact of our own experiences in childhood and from the

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<sup>837</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Ongoing terrorist and insurgent activity in parts of Mindanao, including the kidnapping of foreigners and civilian casualties, was still a concern at the time of this researcher’s visit to the region in 2011.

<sup>838</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>839</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>840</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>841</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

memories of our parents? *To watch, to dance, and to play music*. All perform connections over distance and time that let us imagine something true about ourselves.<sup>842</sup>

The way the character of a Caucasian, foreigner is portrayed in Rondanihan's *Australian Medley* may also reveal something about the Filipino-Australian relationship. This music is used as a background for a kind of theatre presentation "about a Filipina who marries an 'Aussie.'" [*tungkol ng Filipina na nagaasawa ng Aussie*]<sup>843</sup>, a theme which has also been presented from a very different perspective to the broader Australian public.<sup>844</sup> In Rondanihan's presentation comedic elements lampoon the non-Filipino Caucasian's lack of understanding of Filipino customs such as *mano po* (placing the hand of an elder against ones forehead in a respectful gesture of greeting).<sup>845</sup> The narrative was Philippine-centric and did not directly represent the expansive palette of multicultural music in contemporary Australia. Musical material chosen for Australian Medley was comprised of Australian, Anglo-Celtic folk melodies with *didgeridoo* with the Filipino dimension represented by the costumes and *rondalla* instruments.<sup>846</sup>

With the overall membership shrinking, post-transition, and very few Filipino members participating in the ensemble,<sup>847</sup> new members have primarily been drawn from the

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<sup>842</sup> Castro, *Musical Renderings of the Philippine Nation*, 60.

<sup>843</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>844</sup> Elaine Laforteza, "What a Drag! Filipina/White Australian Relations in the Adventures of Priscilla Queen of the Desert," *ACRAWSA e-journal* (Australian Critical Race and Whiteness Association, 2006), 1-18.

<sup>845</sup> Mike Pedro, "Filipino Americans: Social Etiquette and Customs," *Encyclopedia of Asian American Folklore and Folklife*, eds. Jonathan H X Lee and Kathleen M Nadeau (Santa Barbara, California: Greenwood, 2011), Vol 1, 407.

<sup>846</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

<sup>847</sup> I. Bull, personal interview, Townville QLD, 13 June 2010.



Vietnamese community.<sup>848</sup> Mrs Bull likened Rondanihan to a tree, saying that Roy and Dolly [Mr and Mrs Ramirez] sowed the seed but at a certain point the tree stopped growing.<sup>849</sup> In response to this situation she encouraged a Vietnamese workmate to join the ensemble and the Vietnamese membership grew from there.<sup>850</sup> The Vietnamese appear to greatly appreciate and enjoy *rondalla* participation. The strong French influence on the *rondalla*'s original home in Aragon, mentioned in Part One of this thesis, and the musical impact of French colonialism on Vietnam<sup>851</sup> are a curious historical commonality underlying this observation. In contrast to Philippine-born and second generation, Filipino Australians, however, Vietnamese may not view the *rondalla* fundamentally as an expression of Filipino culture. As already mentioned, some dislike the Filipino costumes. Where Filipino language becomes relevant to *rondalla* performance, as in the case of musical titles, they tend not to be interested in meaning or correct pronunciation of the terms.<sup>852</sup> The Vietnamese also wish to perform Vietnamese repertoire using *rondalla* instruments, despite Mr Bull's efforts to contact a Vietnamese American ethnomusicologist seeking advice on instrumentation and repertoire for a Vietnamese ensemble and inviting a performer of the *dàn tranh* to a *rondalla* rehearsal.<sup>853</sup>

The reactions of Rondanihan's Filipino members to Vietnamese participation included:

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<sup>848</sup> Exceptions include a Filipina professional who is a workmate of the husband of a key Vietnamese member and Australian mother with her adopted Filipino child.

<sup>849</sup> Mrs Bull, conversation with the author, Wanniasa, Canberra ACT, 2 May 2010.

<sup>850</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010

<sup>851</sup> Jason Gibbs, "The West's Songs, Our Songs: The Introduction and Adaptation of Western Popular Song in Vietnam before 1940," *Asian Music* 35.1 (2003): 70. The affinity of the Vietnamese community for plucked-string instruments which produce tremolo is not surprising considering that a number of such instruments; both European and non-European are played in Vietnam. Gibbs points to the influence of Catholic education and a "growing interest among young, Western educated [Vietnamese] men in taking up Western instruments like the guitar, the Hawaiian guitar, mandolin and banjo" in Vietnam during the first half of the twentieth century.

<sup>852</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>853</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

- Concern
- Appreciation of their contribution
- Conditional acceptance as long as the Filipino music remained the core-repertoire and the use of Filipino costumes was retained

Concern was particularly expressed by the Rondanihan's original founder Mr Ramirez who admitted that he struggled within himself over the idea of a Vietnamese *rondalla*. Although he didn't want to see himself as selfish or closed minded, the Vietnamese question challenged the value he places on authenticity. He believed that they seemed to be veering away from their aim as a *rondalla* group:<sup>854</sup> On one occasion he observed the *rondalla* playing from a distance when he chanced upon them at a festival in Canberra:

They arrived at a performance and they [the Vietnamese] already comprised the majority leaving only a few Filipinos. Wow! And then their costumes surprised me. They really looked like Vietnamese performers...so it was as though the *rondalla* had become a Vietnamese group! Their costumes were Vietnamese... I said, "That is really too misleading". I don't want to be selfish...but I think it is a wrong direction.

What I can say is that if, for example, there is a Vietnamese festival, and they are part of the *rondalla* group, then we can play Vietnamese [music], there's no doubt about it. So it's as though we are crossing borders. But as a regular performance, for example, something like a cultural [festival], you know that your instrument is Filipino. So don't change what you play to Vietnamese,

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<sup>854</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

right? You have to promote the Filipino, don't you think? I never envisaged that kind of idea so it really surprised me.<sup>855</sup>

Because the current *rondalla* under Mr Bull has only a small number of Filipino members, extra-musical, Filipino behaviour is less strong. Nevertheless, continued connection to Filipino folk dance activity and performance at events such as the Philippine Independence Day continue to provide some connection to such behaviours. Also, since the titles of many pieces in the *rondalla*'s repertoire are Filipino words, language maintenance or education is touched on to some extent.<sup>856</sup> While little non-Filipino participation is a norm of contemporary, Australasian *rondallas*, the case of post-transition Rondanihan is of great interest and, as mentioned, the paradigmatic difference, or to a certain extent, "dissonance" in approach to music and music-making, which arise in a multicultural ensemble, will be explored further in a later section of this thesis.

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<sup>855</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. The original utterance in Filipino is: *Darating sila sa performance halos sila lahat e kaunti lang ang Pilipino e. Wow! Tapos, nagulat na ako ng costume na tinahi. Talagang mukhang silang mga Vietnamese na performers e. Ang tinugtog nila... ano pa man din ang parang festival na parang Vietnamese ang in-inivite doon. So parang nangyari iyong rondalla naging Vietnamese na group! Iyong costume nila Vietnamese, 'yong costume nila some Filipino, some Vietnamese e sabi ko, "Masayadong misleading 'yong ganoon". I don't want to be selfish, sabi ko, "pero I think it's a wrong direction". Sabi ko ganoon, halimbawa, mayroong Vietnamese festival and they are part of the rondalla group then we can play Vietnamese, there's no doubt about that. So parang nag-cross tayo ng borders. Parang border-line performance or crossing the border talaga. But as a regular performance na halimbawa cultural ganoon alam mo na ang instrument mo is Filipino huwag mo ipilit na Vietnamese ang tutugtog mo. Di ba? You have to promote the Filipino di ba? Pati costume noon... I never envisaged the idea na ganoon kaya nagulat ako.*

<sup>856</sup> Language awareness and social maintenance operates in interesting ways within the group. Armande Oringo, for example, whose father is Filipino, mentioned that he finds Jerusha Bull's Australian pronunciation of the piece titled "*Manang Biday*" really funny. The researcher also witnessed a Rondanihan member with a Filipino background deriding the incorrect use of the word *Tita* by a non-Filipino member. The word was used in place of the male gender *Tito* to refer to Mr Ramirez.

## 5.4 Group Maintenance

This section presents norms for social maintenance of contemporary Australasian *rondallas* in three sections:

1. Recruiting
2. Retention of Members/ External Motivation Strategies
3. Committees and their Facilitative Role

### Recruiting

Australasian *rondallas* generally recruit new members through word of mouth, a method which is both personal and inexpensive. In post-transition Rondanihan, which at the time of the researcher's visit to Canberra was not performing as frequently as during its pre-transition period, word of mouth was the primary recruitment method.<sup>857</sup> Rondanihan's Vietnamese members have also been drawn to the group by word of mouth contact.<sup>858</sup> Mr Datario affirmed that in Melbourne new members learn about the group by word of mouth and at performances.<sup>859</sup> The Filipino community, in particular, can be reached through Filipino cultural and social associations, churches with a large Filipino membership and Asian food stores.<sup>860</sup> Rondanihan's direct contact with the Australian public at fund-raising barbeques, typically held outside shopping centres or hardware stores, is also an opportunity for

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<sup>857</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>858</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>859</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>860</sup> Mr Oringo says that he first became aware of Rondanihan when he was "shopping at Fyshwick at the Asian food store which was owned by Emma and Tio Lee." He describes this initial encounter: "She said, 'Why don't you get the kids to play *rondalla*?' I said 'Oh really?' I said 'I've got five kids it's going to be very expensive!' I said four at the time and she said 'No it's for free!' And then I told Christine [Mrs Oringo] and Christine said, 'That would be a good idea!' So we ended up looking for Roy and we found him."

recruitment. The group makes an appeal to potential members by emphasizing that *rondalla* activity is a free, community service.<sup>861</sup>

An example of performance-based recruitment could be seen during FAANQ *Rondalla's* performance at the 2010 Filipino *Fiesta*. When the *rondalla* appeared to perform their second set, MC Tess Hamilton introduced the individual instruments by name and the performers held them up so that the audience could identify them. She told the audience that the *rondalla* is looking for new members and referred to her own experience as a member of the group. On this occasion, however, as a result, no immediate interest in joining *rondalla* was expressed.

In general, contemporary, communicative media impact little on Australasian, *rondalla* recruiting. Although both Rondanihan and the FAANQ *Rondalla* maintain websites, these sites tend more towards informing current members. In Townsville, however, the local Filipino radio program presented every Sunday by Ms Hamilton broadcasts *rondalla* music and announces the need for new instrumentalists.<sup>862</sup>

Although in some cases, such as Rondanihan and the FAANQ *rondalla*, a rush of Filipino community support resulted in an initial large membership when the groups were founded,<sup>863</sup> the natural attrition of members in most groups, as a result of members finding part-time jobs or changing priorities, necessitates an on-going, pro-active, recruitment-oriented attitude.<sup>864</sup> Mr Ramirez recalls that during his time as head of Rondanihan, flyers were always distributed at performances and he even had a calling card for Rondanihan. He claims that he

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<sup>861</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>862</sup> T. Hamilton, conversation at Townsville Migrant Resource Centre, 15 June 2010.

<sup>863</sup> P. Aceret, personal interview, Mysterton QLD, 14 June 2010.

<sup>864</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

attended numerous Filipino functions for the sole purpose of promoting the *rondalla*.<sup>865</sup> Ms Campbell in Townsville also intended to implement pro-active recruitment strategies. She believed that an immediate, definite goal such as “in three months we’ve got a concert” would help to attract new members. She also hoped that reducing participant costs by finding a free, practice space, such as the St. Vincent de Paul hall, would help to boost membership.<sup>866</sup> Ms Campbell planned to send a letter to the Department of Education addressed to all the schools, to offering the opportunity for students to learn to play the *bandurria* or be in the *rondalla*.<sup>867</sup> Unfortunately, Ms Campbell’s involvement in *rondalla* ceased in 2011 due to the need to care for one of her children who was experiencing ill health.<sup>868</sup>

The specific, formal procedures for joining each Australasian *rondalla* were not learned. In the case of Rondanihan, however, new members are asked to become financial members, at a cost of five dollars, and to fill out a sheet giving their contact details, such as e-mail address and phone number.<sup>869</sup>

### **Retention of Members/ External Motivation Strategies**

In addition to the use of ongoing, pro-active, recruitment strategies described above, Mrs Ramirez, in pre-transition Rondanihan, applied external motivation strategies to sustain existing membership. As was explained in the earlier section on group foundation, in most cases the initiator or main agent for *rondalla* participation was an adult or a parent whose desire to facilitate *rondalla* activity was based on ideological concerns. These were typically

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<sup>865</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>866</sup> J. Campbell, personal interview, 14 June 2010.

<sup>867</sup> T. Aceret, personal interview, 14 June 2010.

<sup>868</sup> J. Campbell, conversation with the author 1, April 2012.

<sup>869</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

ideas about cultural preservation and passing on Filipino culture to the younger generation in Australia. While both adults and children enjoyed the social dimension of *rondalla* activity, children emphasized fun and enjoyment,<sup>870</sup> sense of achievement and a feeling of being unique or special in Australian society.<sup>871</sup>

*Rondalla* organizers recognized and harnessed these concerns to maintain group membership. To attain their ends, parents and group leaders and trainers, provided external motivation that addressed the concerns of the youth while encouraging them to behave in ways which satisfied parental concerns. Mr and Mrs Ramirez, in particular, were proactive in their dealings with the youth and were “asking questions all the time to the young ones”,<sup>872</sup> trying to discover what would engage them.<sup>873</sup> They would also have an annual meeting at which they would discuss ways of making the children more involved in *rondalla*.<sup>874</sup>

### **Fun and Enjoyment: Musical/Extra-musical Pleasure Impulse**

“Let them know it is fun because music makes our lives richer, and more enjoyable.”<sup>875</sup>

Fun was afforded a high value by Rondanihan’s youth interviewees who frequently stressed the experience of playful, enjoyment in *rondalla* and the pleasure of “laughing at ourselves

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<sup>870</sup> Key Vietnamese, adult member, Tram also made it clear that her personal motivation for participation in *rondalla* was fun and enjoyment in her interview on 29 May 2010 in Wanniasa, Canberra.

<sup>871</sup> The stance of conscious non-engagement of New Zealand’s only *rondalla* made it impossible to probe participant motivation. Also, this group has mainly adult members.

<sup>872</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>873</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>874</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>875</sup> Rondanihan, ““Romance of the Rondalla” A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme.”

and laughing at others”.<sup>876</sup> Celine Reid also believes that the desire to have fun and entertain people is a Filipino trait.<sup>877</sup>

“Fun” behaviour was musical, para-musical and extra-musical, and occurred simultaneously with performance as well as during non-playing, social contact with other *rondalla* members.

While *rondalla* instrumentalists have few avenues for musical creativity (in terms of directly manipulating the musical texture),<sup>878</sup> playful physical and rhythmic behaviour, which is external to, but not disruptive of, the required or mandated musical behaviour, increased the instrumentalists’ sense of enjoyment. Celeste Oringo described a body movement she called “show off” which involved the nodding of the head while maintaining a motionless torso while playing. “Show-off” was performed with the eyes shut and engaged in competitively.<sup>879</sup> “Staring contests” between pairs of instrumentalists enhanced the enjoyment of overly familiar repertoire. At practices, spontaneous musical behaviour occurred at moments during practice which were external to parental control. This included gathering to sit in a circle on the floor to play, or playing through a varied selection of old and new repertoire after practice had officially finished.<sup>880</sup> An example of this appears on Auxiliary Disc One, track 14. Youth members also gave playful nicknames to their instruments such as “La Di the *Laúd*”, “French Fry” or “Little Lulu”.<sup>881</sup>

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<sup>876</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>877</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>878</sup> The only example of this in contemporary Australasia is the improvised countermelodies which FAANQ’s *Maestro* Salvador plays on his *octavina* during “Spanish Eyes”.

<sup>879</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>880</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>881</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.



Because fun is so important, striking the right balance between fun and enjoyment and discipline and structure seems to be one of the main difficulties involved in *rondalla* rehearsal. According to Camille Tagaza, children enjoy themselves too much and sometimes become over-excited: “When the kids have too much fun and they get too hyperactive it’s sometimes hard to bring them back down, to calm them down, to tell them to focus, you know, sometimes you know ‘stop! Take a breath!’”<sup>882</sup>

### **Sense of Achievement: Learning Challenging or Complicated Pieces**

A number of interviewees referred to experiencing a sense of achievement on learning new or difficult pieces. One of the young Vietnamese, beginner instrumentalists named Lyn had great difficulty when she started but, during the time the researcher was in Canberra, she learned to play “*Mabuhay*” and, having achieved this, appeared jubilant and glowing with pride.<sup>883</sup> Mr Bull confirmed this idea in the case of his daughters: “I see Jerusha and Abbey<sup>884</sup> they are so thrilled when they can play these very complex things like “*Zamboanga*” and *Isahan*, the *Cuerdas Visayan Medley*, the more difficult pieces.”<sup>885</sup> Camille Tagaza talked about the sense of achievement experienced by instrumentalists:

Especially when they tackle something that is challenging and they have pulled it off... When they are playing it’s like they’ve stopped breathing. They forget what’s going on around them but at the end of the song they have this

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<sup>882</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>883</sup> K. Rockell, Fieldnote, Wanniasa, Canberra ACT, 5 July 2010.

<sup>884</sup> Here Mr Bull uses a nickname to refer to his daughter Abbiah.

<sup>885</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

sigh of relief like they have achieved something. The sense of achievement is something I really like.”<sup>886</sup>

## Other Motivators

### Travel

In addition to fun and a sense of achievement, the opportunity to travel, and the feeling of being special or unique made *rondalla* membership attractive. In pre-transition Rondanihan, the prospect of attending the International Rondalla Festival in the Philippines was a strong motivator to attend practice.<sup>887</sup>

### Uniqueness

Because there are so few *rondallas* in Australasia, and those that exist are in locations great distances apart, there is little opportunity to see other groups play. This situation causes participants to feel special and unique, “like no one else in the whole of Australia”.<sup>888</sup>

Unlike in much church-based, choral activity in the Australasian, Filipino, migrant community, religion only impacted on Australasian *rondallas* indirectly,<sup>889</sup> and in no case was religious service given as the prime motivator for *rondalla*, initiation, facilitation or participation.<sup>890</sup>

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<sup>886</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>887</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>888</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>889</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>890</sup> The only specifically, church-based, Australasian *rondalla* is the Philippine *Rondalla* of Victoria which practices in the Footscray Baptist Church. Nevertheless, many members engaged in Christian worship or performed music for Christian worship as a separate activity. Australian *rondallas* do perform in Christian churches occasionally and pieces drawn from Christian worship are included in several groups repertoire.

## Trophies and Awards as Motivators



**Figure 49** Mr Tagaza with his Silver Plectrum Award (for instrumentalists who have spent at least 150 hours in *rondalla* training).

In pre-transition Rondanihan, game prizes such as candy were awarded at beginner practices.<sup>891</sup> A large number of more important awards were presented at “Recognition Night”. These included: “Award of Appreciation”, “Participation Award”, “Fundraisers of the Year Award”, “Perfect Attendance Award”, “Outstanding Attendance Award”, “Perfect Attendance at Performances Award”, “Encouragement Award”, “Most Committed Volunteer Award”, “Instrumentalist Choice Award”, “Most Improved Instrumentalist Award”, Special Recognition-Most Committed Instrumentalist Award, “Leadership Award”, “Competency Award” and the bronze or silver “Plectrum Award”. Novelty awards such as one for the “most strings broken” were also presented to instrumentalists at special occasions during the year including the annual “graduation ceremony”.<sup>892</sup> Most of these awards reward extra-

<sup>891</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>892</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

musical behaviour. They were, however, successful in sustaining the commitment of instrumentalists, a prerequisite to musical development.

### **The Social Dimension**

The very attractive Filipino social atmosphere and the importance of the friendships and close relationships developed in *rondalla* were emphasized by both youth and adult *rondalla* members. Rondanihan's Charisse Enriquez spoke of the feeling of closeness between *rondalla* members<sup>893</sup> while *Maestra* Hoare in New Zealand explained that the sharing of break-time foods "gives wonderful and happy feelings to every *rondalla* player".<sup>894</sup>

In pre-transition Rondanihan, youth social activity and the cementing of friendships was deliberately encouraged by the Ramirez's as a means of external motivation and to aid in the retention of members.<sup>895</sup> Pre-transition Rondanihan's "recognition day" or "recognition night", referred to above, was held after the group's annual performance on a separate day, was a bonding activity for the entire ensemble:

We'd give the awards when we acknowledge people and we would have performances that weren't *rondalla* related for example the women would do something, the men would do something and the youth would do something, you know, it was just like a bit of a celebration just to celebrate what happened during the year."<sup>896</sup>

Such performances were fun-oriented, theatrical and not necessarily musical. During the Third International Rondalla Festival in Tagum City, Mindanao, a recognition night was also

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<sup>893</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>894</sup> B. Hoare, written interview, 24 October 2010.

<sup>895</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>896</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

held and *rondalla* members from different parts of the Philippines contributed items including hip-hop dancing, fire-eating, skits, singing and dancing.<sup>897</sup> Although natural attrition is a norm amongst Australasian *rondallas*, the only group to apply a sophisticated battery of external motivation strategies is pre-transition Rondanihan. As explained in the preceding section, creative recruiting strategies are being considered by several groups, but, in general, a trickle of interest stemming from word of mouth promotion, serves to maintain the groups' memberships.

### **Committees and their Facilitative Role**

“For a group to function (a bit) properly, you have to formalize the group” [*Para medyo maganda ang pagtakbo ng isang group, ipopormalize mo iyong grupo*].<sup>898</sup>

Australasian *rondalla* activity is coordinated by formal committees which make practical decisions concerning performance venues and choice of repertoire,<sup>899</sup> venue,<sup>900</sup> time and duration of rehearsals,<sup>901</sup> educational exchange activities and so on.<sup>902</sup> Where the *rondalla* belongs to a larger, Filipino umbrella-organization such as the FAANQ in Townsville or the PCA in New Zealand, the general committee has authority over the *rondalla*. For example, before granting the researcher permission to attend the FAANQ *Rondalla* performance on 13 June 2010 at Riverway Art Centre, President Dr. Primo Aceret first liaised with the FAANQ committee and talked to *rondalla* members. On arrival in Townville the researcher was met warmly by a committee member, and taken directly to the Festival grounds to meet Dr.

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<sup>897</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 11–20 February 2011.

<sup>898</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>899</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>900</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>901</sup> According to Jerusha Bull, the regular day and duration set for Rondanihan rehearsals is decided by the Committee by initially voting for two different options and then choosing the more popular day.

<sup>902</sup> *Rondanihan*.

Aceret and other committee members. In New Zealand, it was the committee of the Philippine Central Association or PCA which requested *Maestra* Hoare to organize a *rondalla* for their organization and announced the development of a *rondalla* in the PCA newsletter.<sup>903</sup> Although *Maestra* Hoare is not currently a committee member, her *rondalla* activity is clearly positioned within the context of the PCA.

*Rondallas* which are now independent of Philippine umbrella-associations are also run by committees. In the Philippine *Rondalla* of Victoria, Mr Datario, who at one point was referred to as the “business manager,” is the current president.<sup>904</sup> Pre-transition Rondanihan’s committee had a president, conductor, musical director, project officer, treasurer, secretary, and public relations officer.<sup>905</sup> At the time of the researcher’s visit to Canberra, Rondanihan held nominal, monthly meetings, at the Bull’s home.<sup>906</sup> Committee roles included president, vice-president, secretary, a public relations officer and two treasurers.<sup>907</sup> Mr Tagaza explained that a treasurer, or someone to handle the group’s funds, is particularly important in Australia because even to give free performances in places such as nursing homes it is necessary to pay public liability insurance.<sup>908</sup> In the case of larger, combined performances and projects, more elaborate committee structures have included an “executive committee”.<sup>909</sup>

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<sup>903</sup> B. Hoare, written interview, 24 October 2010.

<sup>904</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>905</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>906</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>907</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>908</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>909</sup> Rondanihan, “Romance of the Rondalla” A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme.”

Mr Ramirez commented that Filipinos have a proclivity for forming Associations. He also described a common situation whereby if a Filipino on a committee is unhappy with the result of a committee election, or if “they feel disgruntled with the association; they will form another association even if it is close to the name of the association”.<sup>910</sup> Being on a committee is desirable because it increases the opportunity for bonding and intimacy that is afforded by *rondalla* activity in general and might lead to perks when attending Filipino community events such as a free ticket or an “extra or better meal”.<sup>911</sup> The similar, formalized organizational structure of Spanish *estudiantinas*, despite the often light-hearted or recreational nature of their musical activity, was mentioned earlier in Part One.

Although many decisions which directly affect the music-making are taken by the committee, ultimately, musical authority rests with the conductor or musical director. My Oringo explained: “We have a structure, because from the musical perspective it is the conductor that’s supposed to lead it but, from an administrative perspective, it’s the president of the committee that is supposed to lead it.”<sup>912</sup> He also believes that, although it may be discussed by the committee, the group’s “vision” is something that should come from the conductor.<sup>913</sup>

In post-transition Rondanihan, authority is mediated between the group leader, conductor and committee. While previously there was a strongly centralized leadership, with Mr Ramirez holding multiple roles, the leadership is currently more evenly distributed.<sup>914</sup> Although several interviewees in 2010 emphasized the positive aspects of de-centralized leadership,

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<sup>910</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>911</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>912</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>913</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>914</sup> J. Bull, personal interview, Wanniasa, Canberra ACT 24 May 2010.

others pointed to the need for stability. Celine Reid, for example, thinks that the group leader should be one person.<sup>915</sup>

Australasian *rondallas* are geographically located in Australia and New Zealand, and their committees are, with the exception of post-transition Rondanihan, made up of Filipinos or Filipino Australians. Committee meeting etiquette, structure and democratic process might be assumed to be universal but these processes are nuanced in a variety of ways in different societies.<sup>916</sup> Mr Bull, nevertheless, while fully supporting the maintenance of Filipino musical traditions, appears to have expected patterns of social organization to conform to what he considered to be acceptable, Australian norms. As a result, his participation in pre-transition Rondanihan committee activity ultimately resulted in paradigmatic dissonance which may have contributed to the Rondanihan's transition of leadership.<sup>917</sup>

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<sup>915</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>916</sup> Julia Paley, "Toward an Anthropology of Democracy," *Annual Review of Anthropology* 31 (2002): 471.

<sup>917</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010. Mr Bull recalls his opposition to a policy which he viewed as discriminatory: "They tried on the committee to pass to change the constitution which prevented anybody, I think they originally said 'member of another Filipino organization,' being on the committee of Rondanihan." He remembers that he advised that, in Australia "if there is a conflict of interests then those people should divulge that, or withdraw from the negotiation, which is the normal thing we do in business, isn't it? It is what we'd normally do." On making these observations, Mr Bull added that "everything I do is interpreted from where I am coming from".



## Chapter Six: *Rondalla* Instruments

### 6.1 Procuring Instruments

#### Ensemble Planning Precedes Instrument Purchase

Rather than growing organically from small, active groups or duos of *bandurrias* or guitars, most contemporary Australasian *rondallas* were conceived as a deliberate plan or aspiration. This means the concept of starting a *rondalla* and gathering of members occurred before instruments were procured. The *rondalla* instruments used by Antonio Cubillo and his family during the early twentieth century, arrived with their owners on the sea vessels which linked the Philippines and Australia.<sup>918</sup> When the Cubillo *rondalla* was recreated for Gary Lee's Play in 1993, however, instruments needed to be specially procured from the Philippines.<sup>919</sup> Rondanihan, too, submitted their successful project proposal, "The Rondalla- a Filipino String Band" before travelling to the Philippines to procure instruments.<sup>920</sup> In Ipswich, Queensland, Ms Pound had already gathered a group of interested friends prior to procuring instruments in the Philippines<sup>921</sup> and Mr Datario's Melbourne group followed a similar pattern.<sup>922</sup> Having decided to start at *rondalla* in Townsville, FAANQ were also able to procure instruments as a result of successful grant applications to Breakwater Island Gaming and the Great Barrier Reef Community Benefit Fund.<sup>923</sup> The considerable pre-planning

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<sup>918</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. None of these original instruments is extant at the time of writing and almost all the instruments bought for the 1993 recreation of the group had also had to be replaced at the time of this researcher's 2012 interview.

<sup>919</sup> Distor and Hunt, "Keep Him My Heart: A Larrakia-Filipino Love Story."

<sup>920</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>921</sup> According to Perla, the Filipino-Australian Rondalla of Queensland was started without state funding or assistance. She decided to travel to the Philippines to procure *rondalla* instruments. Instruments were also ordered for Perla by Roy Ramirez of Rondanihan in Canberra.

<sup>922</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>923</sup> P. Aceret, personal interview, Mysterton QLD, 14 June 2010.

which preceded instrument purchase adds weight to the idea that ideological concerns, rather than an immediate impulse to make music, were the prime motivator in establishing Australasian *rondallas*.

### **The Importance of Instruments being Philippine-Made Versus Quality Concerns**

For Filipino members of Australasian *rondallas*, the fact that “these unique instruments of the Philippines”<sup>924</sup> were actually made in that country forms a kind of physical link with their country of origin. Filipino-Australian artistic director Mr Ramilo insisted that the instruments he worked with must be original, Philippine-made instruments.<sup>925</sup> Celine Reid talked about a feeling of authenticity that she associates with Philippine-made instruments and referred to a yellow and black *bandurria*, which, at the time, she thought was made in Australia and which she considered to be “odd”.<sup>926</sup> *Maestra* Hoare described *rondalla* instruments as “manufactured in the Philippines by highly skilled Filipino musicians”,<sup>927</sup> indicating the association of *rondalla* instruments with a physical origin in the Philippines. She did not consider other potential sources for such instruments or attempt to have them made locally in New Zealand. Alternative strategies suggested by Mr Bull, in answer to a shortage of Rondanihan, loan-instruments in 2009, went largely unheeded by Rondanihan’s Filipino-Australian members.<sup>928</sup> Mr Bull believes that six-string ukuleles tuned up a semi-tone, small body, twelve-string, Maton guitars, or good quality, Chinese guitars<sup>929</sup> might be adapted to

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<sup>924</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>925</sup> Distor and Hunt, "Keep Him My Heart: A Larrakia-Filipino Love Story."

<sup>926</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>927</sup> B. Hoare, telephone conversation, 27 July 2010.

<sup>928</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>929</sup> According to Mr Bull, good quality, Chinese guitars cost between one-hundred and one-hundred and fifty dollars in Australia. Mr Bull says that a three-quarter nylon string guitar or steel string guitar can be easily tuned up to a single course F#, B, A, E, D, G to approximate *octavina* and *laúd*. He also suggests the possibility of

approximate *rondalla* instruments.<sup>930</sup> The adapted instruments could be Philippinized by affixing stickers of nationalistic images such as the Filipino flag. The adaptations proposed by Mr Bull would, however, produce a very different timbre to the original instruments, and it may also be the case that, for Filipinos, the idea of the instruments coming from the Philippines is of such significance that it prevents them from even considering alternative strategies.<sup>931</sup> On the other hand, the instruments used by *Maestro* Salvador's Philippine drum and lyre group in Townsville are not Philippine-made but come from either Japan or China, a situation that does not concern the participants.

A strong, emotional orientation to the instrument's origin can also, in some cases, override concerns about the consistency of instrument quality and poor intonation.<sup>932</sup> A case in point is guitars from Cebu imported by Rondanihan. According to Mr Bull, players "insisted on using them at practices for some years",<sup>933</sup> despite the fact that "the intonation was dreadful and they were never in tune".<sup>934</sup> Usually, however, guitars and basses used by Australasian *rondallas* tend not to be made in the Philippines and are an exception to the expectation for instruments to originate there. *Maestra* Hoare says that a fretted, Philippine *baho de unyas* would be too expensive to import into New Zealand.<sup>935</sup> Mr Datario in Melbourne believes that bringing a bass from the Philippines would be "too risky to carry" while Mr Bull recalls

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using a full size guitar with a capo on the second fret, retuned slightly to account to for the major third between the 2nd and 3rd guitar strings.

<sup>930</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>931</sup> Mr Oringo of Rondanihan, however, had considered having instruments made in Australia but believed this would be too expensive. He had also read about Dr. Peter's *rondalla* in Singapore and was curious about that group's source of instruments.

<sup>932</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>933</sup> I. Bull, personal interview, Riverway, Townsville, QLD, 13 June 2010.

<sup>934</sup> I. Bull, personal interview, Riverway, Townsville, QLD, 13 June 2010.

<sup>935</sup> B. Hoare, telephone conversation, 27 July 2010.

that in the past Rondanihan has had a “bad experience with a double bass getting broken” in transit.<sup>936</sup> Guitars, on the other hand, are readily available throughout Australasia and are often reasonably priced and of good quality. Mr Oringo, for example, is very satisfied with his Korean-made guitar which he bought in Australia and which “maintains its tuning well”.<sup>937</sup>

### **Bandilla: The Brand of Choice in Contemporary Australasia**



**Figure 50 Headstock with Bandilla brand marking**

Most *rondalla* instruments played in Australasia (with the exception of guitars and basses) are from the workshop of Oscar Bandilla in Santa Mesa, Manila. These instruments are considered to have better intonation and sound quality than other Philippine-made *rondalla* instruments.<sup>938</sup> They are also “good for hot or cold” having been developed initially for export to the US market to try to avoid problems that can arise when bringing wooden

<sup>936</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>937</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>938</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

instruments to a new climate.<sup>939</sup> According to Parnes, there are also export instruments from Cebu are “made from woods originating in Mindanao, usually *kamagong* and *kalantas*, which could survive outside the tropics”.<sup>940</sup> Professor Calubayan believes that although there are Philippine-made instruments of high quality, these instruments “command a very high price” and are only really suitable for the two seasons, wet and dry, which the Philippines experiences. However, in Australia, which encompasses areas with four seasons as well as sub-tropical and tropical in the north, Bandilla is currently the brand of choice.

### Instrument Importation: A Gradual Learning Process



**Figure 51 Roy Ramirez with newly arrived *rondalla* instruments (photo courtesy of Rondanihan).**

<sup>939</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>940</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 100.

The importation of Philippine *rondalla* instruments into Australasia has involved a learning process and has gradually been refined. When Rondanihan began there was very little information available. Mr Ramirez approached the Philippine Embassy in Canberra who told him: “The only thing we can help you with is the list of shops where the instruments are sold” [*Ang maititulong lang namin sa iyo is the list ng mga tindahan*].<sup>941</sup> Mr Ramirez claims that at the time he was required to procure instruments, Bandilla was not able to produce the quantity of instruments Rondanihan needed fast enough to meet the deadline set by the grant body in Australia.<sup>942</sup> Instead, the first batch of instruments shipped to Rondanihan in Australia came from L. C. Remedio’s Guitar Store in Cebu<sup>943</sup> and were instruments of lower quality.<sup>944</sup> According to *Maestro* Salvador, Philippine instrument factories are primarily in the Visayan region and because there are so many manufactures the instruments are inexpensive.<sup>945</sup> Later, when other Australasian *rondallas* were established, Rondanihan was able to advise that they acquire instruments from Bandilla.<sup>946</sup> Rondanihan also directly assisted Ms Pound’s *rondalla* in Ipswich by including extra instruments for them in a

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<sup>941</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>942</sup> Mr Ramirez and his wife were successful in their application made through PAA and he claims that they relieved \$25,000 to buy the instruments and costumes. One condition attached to the grant, however, was that the group should be ready to play in four months time. The grant body asked whether there was a large Filipino function that would occur within their desired time frame and the closest one was the Philippine Independence Day celebration in the following June. According to Mr Ramirez the funds were released in the first week of February.

<sup>943</sup> Herald News Team, *Cebu's Downturn Guitar Stores Defy the Economic Crunch*, August 27 2010 2009, Available: <http://www.pinoyherald.org/columns/travel-culture/cebu%E2%80%99s-downturn-guitar-stores-defy-the-economic-crunch.html#>. The labels of one Rondanihan’s first batch of the instruments confirmed that it came from L. C. Remedio’s Guitar Store but the individual maker remains unidentified. In a 2009 online article this store’s current owner is quoted referring to the makers as “subcontractors” and adding “Their workmanship and expertise are valuable to us. They keep our business going”.

<sup>944</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. According to Rondanihan’s current leader, Ian Bull, this first batch of instruments from Cebu is made of plywood. “Their intonation is never any good and the bridge is very poor. Some of the bridges are made of Perspex or polycarbonate. Very basic instruments and they were 12 string instruments and not 14”.

<sup>945</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>946</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

shipment from the Philippines. If at any point a *rondalla* member or someone in their family returned to the Philippines for a visit, that person would be asked to bring an instrument back to Australia.<sup>947</sup>

Post-transition Rondanihan leader, Mr Bull has contributed greatly to streamlining the process of instrument import. He initially had a *bandurria* brought back from Cebu<sup>948</sup> for his daughter by work-colleagues who visited the Philippines to take advantage of inexpensive, high quality dental treatment.<sup>949</sup> While Mr Ramirez still headed the ensemble, they had instruments shipped to Australia and, in an attempt to cut costs, Mr Bull and Mr Ramirez drove to Sydney to pick them up directly from the dock.<sup>950</sup> Unfortunately, this method was time consuming and ultimately, no more cost-effective.<sup>951</sup> Prior to moving to London for a year in 2006, Mr Bull also “tested the water by airmail”. While in London he also initiated a procurement strategy which involved sending an e-mail to Mr Bandilla to order instruments prior to Rondanihan attending the Second International Rondalla Festival. The *rondalla* members travelled without instruments and took possession of pre-ordered, Bandilla

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<sup>947</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>948</sup> According to Mr Bull, although the instrument was made of plywood and didn’t have a strong mid-range, it had a “very bright, sharp tone”, was painted a creamy colour and appeared to have been limed.

<sup>949</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>950</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>951</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull explained: “That turned out to be very torturous. We both took a day off work. We drove to Sydney the night before. We drove around Sydney between quarantine and the bond store and all over the place and AQIS (Australian Quarantine and Inspection Service) and it took all day from the company that had them. We got there at half past eight in the morning and we finally got the instruments in our hands at two o’clock in the afternoon. We’d been told on many occasions not to do it ourselves and it cost us too much money for all the extra fees of getting it inspected....The freight might have been cheaper than airmail, the actual add-on cost of us driving there the petrol cost and then if we hadn’t done that it would have cost two-hundred dollars. It was going to cost two to four-hundred dollars to have them shipped from Sydney down to here. That would have been by road. We’ve had a bad experience with a double bass getting broken as well. But then I figured that if it comes by Australia Post, because Australia Post has its own in-house customs people, you don’t get all those extra charges.”

instruments on arrival in the Philippines.<sup>952</sup> According to the Darwin *Rondalla*'s Musical Director, Mr Molina, with the proximity of Darwin to Asia and the Philippines being "only a two hour flight away" they currently have no difficulty procuring instruments.<sup>953</sup>

### **Instrument Prices**

In 2010, Mr Tagaza estimated the cost of a *rondalla* instrument with case at about one hundred Australian dollars.<sup>954</sup> Mr Oringo explained that, depending on the exchange rate, instruments might cost "anything from seventy to one-hundred and twenty dollars each".<sup>955</sup> (The price of *bandurrias* and *laúdes* in Spain currently ranges from four hundred Euros for cheap instruments to one thousand five hundred Euros or higher for expensive ones.)<sup>956</sup> Mr Bull claimed to be able to bring a *bandurria* into Australia at a cost of one hundred and forty or an *octavina* for one hundred and fifty Australian dollars. Compared to more conventional classical music lessons in Australasia, *rondalla* involvement is considerably less expensive. Mr Bull spoke about this issue from the point of view of a contemporary Australian parent:

Families today, before they get into music, they really haven't understood the true costs that musicians go through to develop sound. And to them a two-hundred dollar guitar or *bandurria* is a large expense. But if we can get it down to low costs it comes into the realm of what they might spend for a child to learn football. You know if we look at a football season, it might cost two-hundred dollars for the season plus you might have a set of boots for thirty or

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<sup>952</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>953</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>954</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010

<sup>955</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>956</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.



forty dollars for the child... as a parent, the opportunity of *rondalla*, I see it as a fantastic opportunity to get involved in music at a low cost.<sup>957</sup>

Although, from an Australian perspective, *rondalla* instruments appear inexpensive, this perception may be culturally relative.

## 6.2 Maintenance and Repairs

“Rondalla instruments are not durable. For rondallas in cold places such as Boston, even the longest-lasting instruments must undergo frequent repairs, while in Hawaii; a few of the 1969 Lumanog specimens are still played regularly. With periodic repairs, the instruments can last for a number of years.”<sup>958</sup>

According to Professor Calubayan, most Philippine *rondalla* instruments are “made up of wood whose lifespan ranges from three to five years, though it could be made longer depending on how the instruments are handled or taken care of”.<sup>959</sup> The immediate implications here are clear:

1. Groups with long-term intentions will need to periodically re-order instruments
2. Taking great care of the instruments can increase their longevity

In the Australasian climate, it is very important to keep the instruments in their cases when not in use in order to prevent them from developing cracks.<sup>960</sup> Even in Darwin, where the weather is much more similar to the Philippines than in other parts of Australia, the alternation between extremely dry and wet seasons causes *rondalla* instruments not only to

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<sup>957</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>958</sup> Parnes, "A History of Filipino Rondalla Music and Musicians in Southern California," 100.

<sup>959</sup> R. Calubayan, written interview, 1 October 2011.

<sup>960</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

crack but “really collapse”.<sup>961</sup> In Rondanihan, should a crack or other minor problem require repair, Mr Bull, who has been fixing instruments for some time, and has even assembled his own electric guitars, carries out the work himself.<sup>962</sup>



**Figure 52 Mr Bull fixes a *laúd*.**

<sup>961</sup> F. Molina, Darwin NT, 7 May 2012. This situation is not a problem for the Darwin group because of their proximity to the Philippines. Members travelling to the Philippines generally bring one or two instruments with them.

<sup>962</sup> While fixing a F-hole type *laúd*, which he said would need to be clamped for a least twelve hours, Mr Bull drew the researchers attention to the instruments solid sides which “are not plywood sides and they don’t have any bracing on the sides.” To fix the slip in the side Mr Bull used weatherproof tight bond PVA glue which he brought in from Newcastle because the local Canberra distributor doesn’t stock it. Mr Bull says that this particular bond is very effective and he has used it to put a new top on a double bass: “I can order it and it arrives the next day from another distributor in the Hunter Valley who actually, as it turns out, comes from a family of musicians and so they know the significance of the glue they sell and they sell it to a lot of Luthiers.”



**Figure 53** *Laud* clamped by Mr Bull.

Frequent string breakages were reported by players of the *bandurria*, *laúd* and *octavina*.

Players attribute this to not changing the strings regularly and allowing them to go “dead” and become worn<sup>963</sup> or to an incorrect method of “stringing” (attaching the strings to the instrument).<sup>964</sup> *Maestro* Salvador in Townsville, however, experiences string breakage “very, very rarely”<sup>965</sup> and believes that strings break because they rust when instrumentalists sweat and don’t wipe the strings after playing. He also advises the use of lubricant WD-40 or oil to promote string life.<sup>966</sup> It is also important to de-tune or loosen the strings prior to airplane travel so they do not “snap with the pressure”.<sup>967</sup>

From this researcher’s standpoint, the assumption that it is inconvenient for a string to break seems natural. Children, however, have a different perspective and set of values and reinterpret unplanned or counterproductive occurrences in a positive light. Armande Oringo, for example, like Jerusha Bull, who viewed mistakes in scores as containing a secret, hidden

<sup>963</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>964</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>965</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>966</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>967</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

“trick”, considered unexpected string breaks as “fun”, “exciting” and “interesting”.<sup>968</sup> String breakage on Philippine *rondalla* instruments is not a problem which is confined to Australasia, and was also mentioned by Filipino *rondalla* teachers in a 2011 interview.<sup>969</sup>

### **Design and Construction Concerns**

As mentioned earlier, despite Filipinos’ attachment to Philippine-made instruments, concerns about design and construction were also expressed by interviewees. These related primarily to inconsistent quality and poor intonation.<sup>970</sup> From the student instrumentalist’s point of view, poor quality instruments make learning difficult, especially if the action is set too high.<sup>971</sup>

Mr Bull spoke about the need to pay more attention to the actual construction of *rondalla* instruments.<sup>972</sup> His own *octavina* for example “Needs a new nut...it needs the strings re-spaced on the bridge so that the inter-string/course gaps are bigger than the actual [gaps between the] strings themselves”.<sup>973</sup> It was also interesting to note, however, that none of the Australasian interviewees mentioned the problems with Philippine *bandurria* design brought to light by Peters in 2011: uneven weight balance which causes the instrument to “lurch forward”, or protruding string ends which damage clothing (shown in the photo are the *cordal* which appeared in figure 10 on page 35).<sup>974</sup>

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<sup>968</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>969</sup> See Auxiliary Disc Two, track 3.

<sup>970</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>971</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>972</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>973</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Although he considers it important that the individual strings making up a course are positioned as close together as possible he also recognizes that this might create a different kind of problem. Philippine makers are using fairly low tension strings, which, if spaced too closely together might “start to slap against each other”.

<sup>974</sup> Peters, “The Ethos and Rationale for the Development of the Singapore-Vietnam Bandoria, and Its Relationship to the Spanish Bandurria, the Filipino Banduria, and Other Related Tremolo Instruments.”

### 6.3 Ownership, Storage and Distribution of Instruments

When instruments have been purchased in bulk, through a Filipino umbrella-organization with the help of a grant, interesting issues concerning the ownership, place of storage and manner of distribution arise. Instrument sharing was a necessity when Rondanihan was first established because sixty-eight players had volunteered to take part in the ensemble, more than twice as many as the number of instruments purchased by the group.<sup>975</sup> Rondanihan was divided into “*Ilang-ilang*” and “*Sampaguita*” ensembles, named after Philippine flowers.<sup>976</sup> When this *rondalla* split from its Philippine umbrella-association, the Philippine Australian Association (PAA), disputes over instrument ownership arose and some instruments were retrospectively “reclaimed” by the PAA.<sup>977</sup>



Figure 54 *Ilang-ilang* ensemble of Rondanihan (photo courtesy of Rondanihan).

<sup>975</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>976</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>977</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.





**Figure 55** *Sampaguita* ensemble of Rondanihan (photo courtesy of Rondanihan).

Currently, aside from privately owned instruments, Rondanihan's instruments are stored, along with sheet music, chairs and other accessories, in a downstairs room at the Bull's residence where the *rondalla* rehearses. Instruments belonging to Rondanihan's Vietnamese youth members are stored at Vietnamese member, Tram's house. Tram takes care of the Vietnamese children after school and they practise *rondalla* there.<sup>978</sup> Since the idea of individual, home practice does not appear to have been a feature of pre-transition Rondanihan and a lot of people "only had instruments in their hands when they came to rehearsal",<sup>979</sup> the storage of instruments at the practice area is logical. Currently, in Rondanihan, players are able to use or borrow loan-instruments belonging to the group, prior to purchasing their own.<sup>980</sup> When youth members Charisse Enriquez and Celine Reid received their own personal instruments for the first time, at the International Rondalla Festival of the Philippines, they responded to their feeling of ownership by "naming" the instruments.<sup>981</sup>

<sup>978</sup> T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010. On Saturdays, before leaving to attend *rondalla* practice at the Bulls' house, the Vietnamese children have already practised for over an hour. After *rondalla* practice, on returning to Tram's house, the children "play [*rondalla*] until their parents pick them up".

<sup>979</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. According to Ian Bull there were certain members, such as Sean, who did have their own instruments and were practising at home but this was not the general rule.

<sup>980</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>981</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

Other children were not fully aware of the boundaries between group and private ownership and one loan instrument still bears the mark of a child instrumentalist who decided to write his name on it during practice.<sup>982</sup> According to Celine Reid, the initial batch of instruments purchased by Rondanihan, while the group was still associated with the PAA, had numbers on the instrument's cases which helped identify which instrument was allocated to a particular instrumentalist.<sup>983</sup>



Figure 56 PAA's ownership statement stuck on top of the original instrument's sticker.

### Allocation of Instrumental Roles

Australasian *rondalla* instrumentalists are allocated instruments based on the players' physical size relative to the instruments. In accordance with this way of thinking, smaller instruments like the *bandurria* are given to the smallest members, who are frequently young children. Larger instrumentalists are encouraged to play the guitar or bass. The same rationale was also explained by *Maestro* Celso Espejo during his *rondalla* workshop at the Third

<sup>982</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>983</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

International Rondalla Festival in Tagum City 2011.<sup>984</sup> The *bandurria* is frequently required to play the most intricate melodic passages so paradoxically this thinking can result in musical material of the greatest technical difficulty being given to the least experienced players. This situation is the opposite of what occurs in Spain. At the 2012 *Muestra de Plectro* in Valladolid, this researcher observed that first *bandurria* parts were played almost exclusively by older men.<sup>985</sup> Although Spanish *bandurrias* are slightly larger than Philippine instruments, the difference is not sufficient to explain why Filipino adult males are not encouraged to play the *bandurria*. Interestingly, the only Australasian *rondalla* in which males play *bandurrias* is the Darwin *Rondalla*.<sup>986</sup> Children themselves, apply a contrasting set of values from the practically facilitative or economic ones generally held by adults. In Canberra, youth interviewees frequently indicated a preference for the bass which is “big and impressive”<sup>987</sup> and is played in a standing position that makes the player appear more prominent.<sup>988</sup>

## **Strings, Plectra and Accessories**

### **Strings**

As already explained, most instruments imported for the use of contemporary Australasian *rondallas* are made in the Bandilla workshop. Extra strings can be ordered from the Philippines and arrive with the instruments as bulk sets in clear, plastic bags.<sup>989</sup> In

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<sup>984</sup> In addition, Dr Peters made the same comment in relation to the Philippine *bandola* which, he believes, requires a player with long arms.

<sup>985</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13–15 May 2012.

<sup>986</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>987</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>988</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>989</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.



Rondanihan, these strings were stored at the same location as the instruments, initially at Mr Ramirez and currently at Mr Bull's residence.<sup>990</sup>

Individuals travelling to the Philippines also bring *rondalla* strings back to Australia. *Maestra* Hoare believes that strings for *rondalla* instruments can only be bought in the Philippines and when members of her group travel back home to the Philippines they are also asked to bring strings to New Zealand on their return.<sup>991</sup> Interviewees were of the opinion that it is a lot less expensive to ask a friend to purchase strings in the Philippines than to order them from Australia or New Zealand.<sup>992</sup> Jerusha Bull identified "*La Margerieta*"<sup>993</sup> as one brand of Philippine string currently being used in Australia.<sup>994</sup> The same brand was also recommended by Filipino *rondalla* *Maestro* Celso Espejo during his workshop at the Third International Rondalla Festival in 2012.<sup>995</sup>

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<sup>990</sup> Before Mr Bull became president of Rondanihan he made sure that he and his family were well stocked personally with spare strings, while other members relied on the stock of strings held for Rondanihan by Mr Ramirez. Sometimes the inclusion of extra strings was a way of Mr Bandilla "squaring the bill" when Mr Bull had overpaid for airfreight. At the present time it is the Rondanihan "logistics officer" who is in charge of the strings but during this researcher's fieldwork in 2010, the current logistics officer was on holiday in Europe so the strings were still being held at the Bulls' residence.

<sup>991</sup> B. Hoare, written interview, 24 October 2010.

<sup>992</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>993</sup> The packet of "*La Margerieta*" strings describes them as being guitar strings made "of finest German materials" and registered to Wonder Project Industries and Trade Corp. 7 Champaca Road. UPS-IV Paranaque City.

<sup>994</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>995</sup> K. Rockell, fieldwork observation, Celso Espejo Rondalla Workshop, Third International Rondalla Festival, Tagum City, Philippines, 16 February 2012.



Figure 57 La Margerietta string in packet.

In Spain, *Maestro* Vivar and his group use strings designed for other instruments such as the mandolin, guitar and electric guitar. Vivar considers that obtaining quality strings for Spanish, plectrum instruments is problematic because, relatively speaking, there are very few people in the world that play *bandurrias* so factories are not prompted to investigate ways of improving string quality.<sup>996</sup>

### Plectra

The plectrum, or striker, which sets the strings in motion, though small in size, is of tremendous importance for the players themselves. The plectra used are standard, guitar or mandolin plectra and have not been specially designed or adapted for use with *rondalla* instruments. In the past in the Philippines, *rondalla* plectra were made of tortoise shell. At the present time, however, in both the Philippine and Australasia, plastic plectra are more often used. It is currently illegal to bring tortoise shell into Australia although the tortoise shell

<sup>996</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

plectra are rumoured to exist in that country.<sup>997</sup> According to Mr Bull, tortoise shell is favoured as a material because it has the quality of firmness while still being sufficiently thin and malleable.<sup>998</sup> Plectra come in different grades of thickness and stiffness and interviewees varied in their stated preferences. Some even claimed to choose a different type of pick depending on the particular technique or piece of music they were playing.<sup>999</sup> In general however, medium-gauge plectra were favoured. This is also the gauge which Mr Bull encourages Rondanihan instrumentalists to use.<sup>1000</sup>



**Figure 58 Plectra used by Rondanihan members in 2010.**

One problem identified was the issue of “pick-wear”.<sup>1001</sup> With frequent use, plectra wear down “like so many shoes” and change shape to the point where they can only be used with

<sup>997</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>998</sup> K. Rockell, fieldnote, Canberra ACT, 6 May 2010.

<sup>999</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1000</sup> K. Rockell, fieldnote, Canberra ACT, 6 May 2010.

<sup>1001</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 123–26. Spanish *rondalla* experts advise that sandpaper should be used to roughen one side of the plectrum and this un-shiny side consistently held by the thumb when gripping the plectrum.

one of the two possible directional orientations.<sup>1002</sup> At the time of this researcher's visit to Canberra Mr Bull purchased plectra from Better Music (a local music shop).

### Instrument Cases

As mentioned earlier, instrument cases are particularly important in the Australasian context, since there is a possibility of instrument cracking because of the different Australasian climate and, if damage were to occur, it would be inconvenient to have to re-order from the Philippines.<sup>1003</sup> Cases for *rondalla* instruments, like the instruments themselves, are not generally available in Australasia. Although it might be possible to use the case of a similar sized stringed instrument like the mandolin, there is no guarantee the instruments would fit inside such cases.<sup>1004</sup>



**Figure 59** *Octavina* case.

<sup>1002</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1003</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

<sup>1004</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.



**Figure 60** *Octavina* with case.

The tendency for Filipinos to adorn and transform ordinary items, such as the army jeeps left by the American military which were made into bright and colourful “jeepneys” has been noted.<sup>1005</sup> Were the *rondalla* instruments to be adorned in a similar manner it might interfere with their playability and functionality.<sup>1006</sup> Cases, on the other hand, can be decorated with stickers or tassels without performance being affected adversely.<sup>1007</sup>

## Tuners



**Figure 61** Electronic tuner used by Rondanihan in 2010.

<sup>1005</sup> C Dominik Güss and M Teresa G Tuason, "Jeepneys: Values in the Streets," *Culture & psychology* 14.2 (2008): 216.

<sup>1006</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010

<sup>1007</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

Instrumentalists in contemporary, Australasian *rondallas* tend to use electronic tuners. One exception is *Maestra* Hoare in New Zealand who prefers not to use any “gadget” for tuning and wants her instrumentalists to “have the real sound of G ringing in their ears”.<sup>1008</sup> She does, however, recognize that there are various tuning aids available: “It is your choice, which [ever] is easy and comfortable for you; pitch-pipe tuner, electronic tuner or by ear, [you are] free to use any of these”.<sup>1009</sup> After joining Rondanihan Mr Bull sought to influence its members into adopting a more disciplined approach to practical aspects of instrument maintenance and tuning. He noticed that the group did not usually tune up before performances and only had one “Quick Time” electronic tuner for the entire ensemble. Through his contacts in Canberra music shops he sourced “Boss” tuners for thirty dollars per unit. Mr Bull explained that purchasing instruments and accessories is “very price sensitive” and so when he came across a tuner at “Albies” for only twenty dollars in 2009, he recommended it to the Rondanihan instrumentalists.<sup>1010</sup> Mr Ramilo also sourced inexpensive, electronic tuners on a return trip to the Philippines and the Darwin *Rondalla* members each have their own individual tuner which clips to the peghead of the instrument.<sup>1011</sup>

### **Percussion Instruments**

The addition of auxiliary percussion instruments, which, has “always added to” the base of plucked-stringed instruments, results in a flexible instrumentation.<sup>1012</sup> Mr Oringo spoke enthusiastically about the inclusion of percussion instruments such as clap sticks and

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<sup>1008</sup> B. Hoare, written interview, 24 October 2010.

<sup>1009</sup> B. Hoare, written interview, 24 October 2010.

<sup>1010</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1011</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. Two of the brands of tuner the Darwin *Rondalla* uses are “Arona” and “Cherube”. Mr Ramilo personally prefers to use a tuning fork but he believes that the tuners are better when all the players need to tune up at the same time.

<sup>1012</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.



castanets as well as didgeridoo and wobble board, which Mr Ramirez learned about when the Olympic Games were held in Australia.<sup>1013</sup> At the time of writing, the source of percussion instruments used in Australasia is not known but they are not Philippine instruments, so it is very likely that they are purchased in Australasia.

### Other Instruments

Australasian interviewees were uncertain about the acceptability of other instruments such as the trombone, piano, church organ or violin within the *rondalla*'s instrumentation.<sup>1014</sup>

Besides the *rondalla*, Sean Coggan points out that Filipino, string instruments such as the *kudyapi* are also underrepresented in Australia. Mr Ramirez mentioned that on the Central Coast of Australia there is a Filipino Doctor who was a member of a well known folk music group in the Philippines. This man engages in improvisatory music-making using the Philippine bamboo lamellophone and the *kudyapi*.<sup>1015</sup> Rondanihan's Sean Coggan also claims to possess a *kudyapi* which he has restored.<sup>1016</sup> Although at the Third International Rondalla Festival in 2012, Philippine National Artist, Master Sulaiman, played *kudyapi* together with a massed *rondalla*, these instruments are not usually combined in performance.<sup>1017</sup>

Because post-transition Rondanihan has so many Vietnamese members, Mr Bull has considered the idea of incorporating Vietnamese instruments into the *rondalla*. Main Vietnamese member, Tram, did not anticipate any difficulty acquiring Vietnamese instruments and claimed to have many Vietnamese friends and relatives who could assist in

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<sup>1013</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1014</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1015</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1016</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010.

<sup>1017</sup> Sadly, Master Sulaiman passed away in May 2011.

their purchase.<sup>1018</sup> On 5 July 2010, Tram invited a Vietnamese player of the *dàn tranh* to meet Mr Bull at a *rondalla* practice and, during the break time, she demonstrated her instrument.



**Figure 62** *Dàn tranh* teacher with Mr Bull.

After the *dàn tranh* performance, however, Tram concluded that the instrument would be too difficult to learn and that it would be better for them to continue playing *rondalla* instruments such as the *bandurria* and *laúd*.<sup>1019</sup> As mentioned earlier in Chapter 5 with regard to Australasian *rondalla* instrumentation, no consideration has yet been made for using Māori instruments with the Philippine Central Association (PCA) *Rondalla* (PAL) in New Zealand.

<sup>1018</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

<sup>1019</sup> K. Rockell, fieldnote, Wanniasa, Canberra ACT, 5 July 2010.



## Chapter Seven: Pedagogy

### Introduction

Taking a broad view of the pedagogic process as a diffusion or distribution of knowledge about *rondalla*, this section first identifies the sources of such knowledge in Australasia and then examines how the knowledge is diffused or distributed to *rondalla* participants and learners. Rehearsal format and instrumental technique are discussed and the perceived need to “change the culture” (mainly on the part of non-Filipinos), and implement note-reading and individual, home practice as norms is then examined. Finally, broader educational considerations that relate to *rondalla* activity are discussed.

Beyond teaching *rondalla*, the idea that the *rondalla* itself is a vehicle for teaching Filipino youth, and the wider Australian community about Filipino culture is also held, particularly by *rondalla* founders and the parents who facilitate their children’s participation. Although, as already mentioned, *rondalla* activity does little to develop instrumentalists’ fluency in Filipino languages,<sup>1020</sup> the ensemble’s strong connection to Philippine folk dancing and migrant, Filipino cultural or social umbrella-organizations help to facilitate the teaching of Filipino culture external to the *rondalla*. It can also be noted that almost all founders of contemporary, Australasian *rondallas* held University degrees, usually in non-musical areas,

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<sup>1020</sup> As pointed out in an earlier footnote, migrant, Filipino parents in contemporary Australasia do not always teach their children a Philippine language. Nevertheless, the ability to do so is considered to be an important aspect of Filipino cultural identity amongst migrants. Since English is frequently the directive language in *rondalla*, this activity alone provides little direct opportunity for the development of Filipino language skills. Mr Bull recognizes the importance of having a Filipino language school in Canberra and has discussed the idea of a school with the Filipino community. He believes, however, that this kind of project is not something that Rondanihan should do on its own but rather that it should be organized by a Filipino social or cultural organization: “Like a lot of these things you just need some people who actually want to get it done. And that when it’s done and you tell everyone to come and enrol then you suddenly have a lot of interest and you’ll fill it up. But you will not get that interest until it’s done. So I think it is something we are going to face after we do the annual conference in the end of the year.” From this point of view, the development of a language school cannot properly be considered a future plan of Rondanihan but rather a “sympathetic aspiration.” Within Rondanihan, however, the Australian mother of an adopted Filipino child who was in the Newbee group, at the time of the 2010 interviews, was intending to learn the Filipino language using the Rosetta Stone language programme.

and some multiple or postgraduate degrees, which links the *rondalla* indirectly to the world of higher education.

Rondanihan's mission statement claimed that the group intended to educate the public about music in a multicultural society. They would do this by organising workshops and developing a youth audience for multicultural music.<sup>1021</sup> Non-Filipinos, such as Mr Bull view the *rondalla* as an ideal vehicle for musical education and something that can be enjoyed by all Australians, in a multicultural society through a process of "cultural sampling". Mr Bull, in particular, claims that the *rondalla* is an accessible, affordable and confidence promoting musical activity in contemporary Australasia.<sup>1022</sup> The accessibility of *rondalla* instruments, such as the *bandurria* for children, results from the small size of the instruments, and the fact that they are fretted, which removes the kind of intonation challenges faced by the beginning student of a bowed instrument such as a violin. Mr Bull's belief that the *rondalla* is an immediately accessible ensemble contrasts with the perception in the Filipino community that starting a *rondalla* is an extremely difficult task: "[it] is *possible* for kids to learn this instrument [the *bandurria*] very quickly, and be able to play and be able to practise by themselves and make a sound without having a teacher in the room if they want to.... they can play in tune straight away. They can make a note, so it's not like violin it's not like a flute, and when they've done that you can have orchestras of them."<sup>1023</sup> Mr Bull believes that,

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<sup>1021</sup> Rondanihan.

<sup>1022</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1023</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull appears to mean that the ease and immediacy of producing a plucked sound translates into the possibility of immediate ensemble involvement. This he contrasts with bowed and wind instruments where a certain level of breath control and embouchure development are usually necessary prior to ensemble activity. What Mr Bull did not say, however, is that, like breath or bow, the characteristic tremolo technique of *rondalla* instruments also takes some time to develop. The immediate ensemble he described is one of single plucked strokes rather than various permutations of tremolo. Mr Bull pointed out that, although there are string orchestras in Canberra for kids, there is not one for plucked strings. He also mentioned a classical guitar orchestra in Canberra of 25 adults and children playing classical guitars: "Everyone plucking a very simple part and actually making very nice music."

compared to the cost of instruments and tuition on instruments within the world of Western, classical music, *rondalla* instruments are very cheap, and, at a cost of around one-hundred and fifty dollars per item, are “a fantastic opportunity to get involved in music at a low cost.”<sup>1024</sup> He also believes that participation in the *rondalla* gives children the background and confidence they need to continue their musical development in other directions and considers that the regular intergenerational contact at rehearsals and performance events promotes the development of social skills and awareness.<sup>1025</sup>

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<sup>1024</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1025</sup> I. Bull, personal interview, Wanniassa, Canberra ACT, 6 June 2010.

## 7.1 Sources of Musical Knowledge about *Rondalla*

The main source of musical knowledge about *rondalla* in Australasia is individual, migrant musical memories and the teaching of Professor Ricardo Calubayan, who visited Canberra for two months in 2003. Texts, recordings and communication technology also play a role. Musical knowledge that is general and not specifically related to *rondalla* also impacts on the groups because many members study Western music external to their *rondalla* activity. Further, some *rondalla* trainers have knowledge of Western music but not *rondalla*.

### Individual Migrant Memoires

In the original Cubillo *rondalla*, in the first decades of the twentieth century, Antonio Cubillo played the *octavina*, Filipino string bass and accordion and taught his sons, Juan, Eduardo, Ponciano and Delphin how to play.<sup>1026</sup> This tradition had an ongoing influence on Darwin musicians, many of whom learned to play with the early Darwin Filipino string bands (referred to at the time as “guitar orchestras”).<sup>1027</sup> When the Cubillo *rondalla* was recreated in the 1990s for Gary Lee’s play, however, a talented, traditional musician named Christian “Bong” Ramilo, who immigrated to Australia from the Philippines in the 1980s, was an important influence.<sup>1028</sup>

Most founders of contemporary, Australasian *rondallas* had been exposed to *rondalla* during their youth but did not have direct experience playing in the ensemble. Mr Ramirez, for example, was a member of a choir and performance group called “*Katutubong Tugtugin at Sayaw*” [Traditional Music and Dance] during his school days in the Philippines.<sup>1029</sup> A live

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<sup>1026</sup> Corfield, 13.

<sup>1027</sup> J. Corfield, e-mail to the author, 18 November 2009.

<sup>1028</sup> J. Corfield, e-mail to the author, 18 November 2009.

<sup>1029</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

*rondalla* accompanied their folk dancing and he was able to observe the group practising.<sup>1030</sup>

Ms Pound also loved dancing and singing “‘indigenous’ songs ... classical songs and church songs”, in her school choir in the Philippines but did not join a *rondalla*.<sup>1031</sup> Dr Aceret recalls string bands, referred to as *binagkil*<sup>1032</sup> in the vernacular or his home town or *barrio*, which performed social, dance music, but he did not participate himself.<sup>1033</sup> Mr Datario was inspired by his father who was a “wonderful player” of *rondalla* instruments, but focussed on a naval career and did not learn *rondalla* until recently in Australia.<sup>1034</sup>

The direct exposure of these founders to *rondalla* in the Philippines provided them with a general, but not specific or technical, understanding of the ensemble. Finding “teachers” of *rondalla* in Australasia was extremely difficult and Ms Pound claims to have spent five years searching for one without success.<sup>1035</sup> According to Mr Ramirez, there is a professional, Filipino musician in Sydney who is capable of teaching *rondalla* instruments but who has “failed” to organize a *rondalla* since his music teaching is carried out as a private business and not for the Filipino community.<sup>1036</sup> A music teacher from the Philippines named Myrla,

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<sup>1030</sup> K. Rockell, fieldnote, Canberra ACT, 26 May 2010.

<sup>1031</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>1032</sup> This term likens the act of stopping a string to the strangling of a throat or neck, which, according to Dr Aceret, is the way that the locals understand the instruments.

<sup>1033</sup> P. Aceret, personal interview, Mysterton QLD, 14 June 2010. Despite being in possession of the instruments, nobody, apart from a Filipina named Juliet Walker, actually knew how to play them. (Juliet is no longer involved with FAANQ, or the *rondalla*, and is currently president of another Townville Filipino group called Pinoy-Aussie Sports and Cultural Organisation (PASCO). Dr Aceret says that nobody followed up the *rondalla* until “the term of Celli” [Araceli Reyes]. Although they initially intended Juliet to teach the *rondalla* she backed out and Ms. Reyes had to find a new person to lead the group. Since she was aware that *Maestro* Salvador had previous experience conducting a choir in the Philippines she contacted him to ask him to lead the *rondalla*.

<sup>1034</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1035</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>1036</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. This man, referred to as *maestro* by the Filipino community, is a multi-instrumentalist whose band performs on harbour cruises and who also teaches a variety of instruments. Mr Ramirez associated commercial music teaching with a

who is a capable performer on the *bandurria*, and lives on the Gold Coast, is also not involved in *rondalla*. Mr Legaspi similarly does not currently teach *rondalla* instruments. Filipino retiree *Maestro* Salvador in Townsville and *Maestra* Hoare in Palmerston North, NZ, however, are both Filipino musicians with experience in *rondalla*. When approached by their respective Filipino communities, both agreed to give their time to the teaching. *Maestro* Salvador also claimed to return home each year to the Philippines which would tend to refresh and maintain his cultural/musical ties with his country of origin.<sup>1037</sup>

The *rondalla* teacher who has made the strongest impact on Australasian *rondallas*, however, is Ricardo Calubayan from the University of Santo Tomas in Manila. The following section describes his work with Rondanihan and presents the key ideas found in his thesis “Development and Evaluation of a Manual for a School *Rondalla*”.<sup>1038</sup>

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lack of underlying passion and believed that, under such circumstances, children only attend their music lessons because of the payment and because their parents want them to do it.

<sup>1037</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1038</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla."

### The Teaching of Professor Calubayan

“He just knew everything inside out because he is an arranger he knew his music. He’d play it. He’d know exactly say, ‘section B...Ok *laúd* your notes are *re, re, la,*’ without even looking at the piece.”<sup>1039</sup>



**Figure 63 Professor Calubayan during his visit to Australia (photo courtesy of Rondanihan).**

Professor Calubayan’s visit Australia for approximately two months in 2003 was made possible by the Australian Government grant awarded to Rondanihan.<sup>1040</sup> Prior to this, Calubayan had previous overseas experience with *rondalla* when the University of Santo Tomas *Rondalla* represented the Philippines at the Third ASEANART Festival held at the National University of Singapore (NUS). In Australia, his teaching impacted strongly on younger members of Rondanihan, which became a self-generating process when these players went on to teach new, younger members. Calubayan’s teaching has been diffused to other parts of Australia as a result of Rondanihan’s workshops and performances. During this researcher’s visit to Canberra in 2010, Calubayan’s teaching continued to guide Rondanihan. According to Mr Tagaza: “As much as possible, what we customarily do at our practices is what was taught to us by Professor Calubayan” [*As much as possible, kung ano ‘yung sa practice naming, iyan ang tinuro sa amin ni Professor Calubayan*].<sup>1041</sup>

<sup>1039</sup> C. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1040</sup> Rondanihan.

<sup>1041</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

Born into a musical family, in San Pablo City, Laguna, a town which he claims has “produced some of the finest Rondallas in the Philippines”;<sup>1042</sup> Calubayan believes that “Filipinos are gifted with an inborn ear for music”.<sup>1043</sup> He also believes that the *rondalla* is uniquely Filipino, and is passionate about preserving it, exhorting the need to “exert all possible means to make it exist and stay forever”.<sup>1044</sup> While studying for a Bachelor’s degree in Music Education he took “String Class (Rondalla)” under the late Professor Eranini Cuenco.<sup>1045</sup> Although he was not a *rondalla* participant during his youth, he was exposed to *rondalla* and has knowledge based on first hand observation.<sup>1046</sup> He recalls that during his youth, the *rondalla* instructors in his home town relied on “inborn talent” and “natural skills” and did not have formal, musical training. These instructors “followed the methods and procedures applied in brass bands except that they used stringed instruments instead of brass instruments”. Because instructors at the informal musical school or *academia* found the process of teaching *solfeggio* and *rondalla* instrument technique too time consuming, they “resorted to *oido*, or rote method”. Calubayan describes *oido*: “In this method, the students upon mastering the *scala* or the scale, were later asked to play by ear. They simply imitated the fingerings and used symbols instead of doing the actual reading of the notes of the musical piece.”<sup>1047</sup> Professor Calubayan believes that, in general, Filipinos learn easily by ear and have “very good *oido*”.<sup>1048</sup> This enables Filipinos to “play musical instruments even

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<sup>1042</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 4.

<sup>1043</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 2.

<sup>1044</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 4.

<sup>1045</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 5.

<sup>1046</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 4–5.

<sup>1047</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 5.

<sup>1048</sup> R. Calubayan, written interview 1 October 2011.



without knowing how to read notes, nor having attained a formal education in music”.<sup>1049</sup> In parts of neighbouring Indonesia too, the transmission of music without notation, relying strongly on memorisation and observation,<sup>1050</sup> is of great importance, contrasting with the Western emphasis on reading from a score.<sup>1051</sup>

Calubayan recalls that rehearsals were held “in the afternoons or in the evenings as often as every day especially during intense rehearsal for incoming concerts or competitions”.<sup>1052</sup>

During *fiestas*, *rondallas* would be presented in a *serenata* and “several Rondalla from neighbouring towns would be invited to render their best musical numbers from early evening to early dawn”.<sup>1053</sup> There were both a junior *rondalla* for school children and a senior *rondalla* made up of high school students and some community elders.<sup>1054</sup> Calubayan writes that this activity received selfless and “full support from the mayor down to the parents of the members”, which help the groups achieve success in their musical endeavours.<sup>1055</sup>

Although remembered as friendly and “fun to be around,”<sup>1056</sup> Professor Calubayan was a strict teacher: “He really teaches with authority. One has to listen!”<sup>1057</sup> Calubayan shared his perspective on this aspect of *rondalla* training: “As regards “strictness”, maybe the more appropriate term to use is “discipline”. I believe that learning could not have taken place

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<sup>1049</sup> R. Calubayan, written interview 1 October 2011.

<sup>1050</sup> Collins, “The Performing Observer: Between Music and Meaning,” 79.

<sup>1051</sup> This is not to suggest that memorization and observation are not also part of Western musical practice broadly defined. In this case it is a question of emphasis.

<sup>1052</sup> Calubayan, “Development and Evaluation of a Manual for a School Rondalla,” 5.

<sup>1053</sup> Calubayan, “Development and Evaluation of a Manual for a School Rondalla.”

<sup>1054</sup> Calubayan, “Development and Evaluation of a Manual for a School Rondalla,” 5.

<sup>1055</sup> Calubayan, “Development and Evaluation of a Manual for a School Rondalla.”

<sup>1056</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1057</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

without me inculcating discipline.”<sup>1058</sup> The idea of discipline here refers to a sternness of manner as described the Filipino teachers interviewed on Auxiliary Disc Two, track 3, rather than offering the threat of punishment.

Calubayan taught the *rondalla* nightly while Mr Ramirez observed from the side or occasionally joined in with the group playing the guitar.<sup>1059</sup> Both Filipino and English, for the younger instrumentalists, who could not understand Filipino, were used as directive languages.<sup>1060</sup> Professor Calubayan explained that in the Philippines, during formal *rondalla* lessons, English is also the directive language although he tends to “divert or translate the lesson in Filipino to be better understood”.<sup>1061</sup> Professor Calubayan also taught Mr Ramirez how to conduct and how to arrange simple music for the *rondalla*. They worked mainly in the afternoons and evenings, sometimes continuing until two o’clock in the morning.<sup>1062</sup> Calubayan emphasized effective communication over strict technique in conducting, and drew Mr Ramirez’s attention to the wide variety of acceptable styles used in the Philippines.<sup>1063</sup> At the Third International Rondalla Festival in the Philippines 2011 such variety could be seen. For example, conductors worked either with or without baton, with

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<sup>1058</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1059</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1060</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. Professor Calubayan also used specific musical terminology in English such as “rhythmic pattern” which was confusing for members like Mr Tagaza: “*Ano ang ‘rhythmic pattern?’ Di ko alam ang rhythmic pattern. Iyon pala ‘yung pag-strum ng gitara.*” [“What was he talking about ‘rhythmic pattern’? I didn’t know what rhythmic pattern was. It turns out that it is just the strumming of the guitar]. Professor Calubayan, (written interview, 1 October 2011) however, does not recall that any member “young or old” did not understand such terms and he also claims that musical/technical terms are usually used when teaching *rondalla* in the Philippines.

<sup>1061</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1062</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1063</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

either right, left or both hands, in flamboyant or reserved manner.<sup>1064</sup> Given that there are specific techniques applied to choral or orchestral conducting, a style of conducting which addresses the particular problems of a plucked-string orchestra would be helpful. This idea was not being explored by the groups this researcher observed in Australasia during 2010.

He recalls that he also advised Mr Ramirez that when one is “not certain of the beat to start with” one should “simply say, ‘Ready, and...’ coupled with a little head movement”.<sup>1065</sup>

Mr Ramirez recalls being introduced to this idea of starting pieces immediately, without giving a bar for nothing to the group: “You don’t have to be “1234, 1234.” In fact, in the Philippines the conductor signals the downbeat (by merely looking at them) and they play on the spot/right there and then. So those were the things I learned from him.”<sup>1066</sup>

While Calubayan teaches *sol-fa* syllables to his students in the Philippines, in Australia, the students read by means of letter names from A to G.<sup>1067</sup> He recalls: “It was both challenging for me and for my Filipino-Australian Rondalla students because I felt I was teaching something foreign or strange to them”.<sup>1068</sup>

Professor Calubayan’s *rondalla* teaching involved “using the sectional method”,<sup>1069</sup> singling out one section of the ensemble at a time for attention. He would go and sit with an individual

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<sup>1064</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 11–20 February 2011. Some conductors directed from the side as they played and in the case of Dr Peter’s ensemble from Singapore, Dr Peters even left the stage during a performance as if to say “See! A conductor is not even necessary”.

<sup>1065</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1066</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1067</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1068</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1069</sup> R. Calubayan, written interview, 1 October 2011.

section and teach them their parts.<sup>1070</sup> Individual sections would, however, remain in or near the main rehearsal area since, this was a private home and space was limited. He would then ask each section to join in one at a time until the ensemble texture was complete.<sup>1071</sup>

Professor Calubayan brought arrangements of “*Sampaguita*” and “*Pobreng Alindahaw*” made by his former *rondalla* teacher at Philippine Normal University, and his own arrangements of “*Ili-ili*” and, “Climb Every Mountain”, “You’ll Never Walk Alone” and “*O Sole Mio*”, for use by Rondanihan.<sup>1072</sup> During his visit, in addition to teaching *rondalla* Professor Calubayan also formed a choir for children and one for adults who were waiting for their children to finish *rondalla* practice.<sup>1073</sup>



**Figure 64** Professor Calubayan's children's choir in Canberra (photo courtesy of Rondanihan).

<sup>1070</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1071</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1072</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1073</sup> *Rondanihan*.

According to Calubayan, had he had the chance to stay in Australia longer to work with Rondanihan, he could have “improved on the group’s tone production and provided them a wider range of repertoire.”<sup>1074</sup>

He also believes that Rondanihan “can try their hand experimenting and making their own arrangements”.<sup>1075</sup> Although he realizes that this presupposes a certain level of musical development and is “easier said than done”, he points out that even in the Philippines, “very few people find interest arranging for a Rondalla” so it is really up to the directors and the groups themselves to make the arrangements.

During their instrument-buying trip to the Philippines Mr and Mrs Ramirez met with Dr. Raul Sunico, the Dean of the School of Music at the University of Santo Tomas, who put them in touch with Professor Calubayan who was on staff and ran the *rondalla* group there.<sup>1076</sup> At this time, Professor Calubayan gave Mr Ramirez a book explaining the basic principles and how to organize a *rondalla*.<sup>1077</sup> The book was an excerpt,<sup>1078</sup> drawn from Calubayan’s thesis.<sup>1079</sup> Because Professor Calubayan’s teaching has been such an important influence in the development of contemporary *rondallas*, particularly in Australia, the contents of his *rondalla* manual, which is contained in full within his thesis, is particularly relevant.

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<sup>1074</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1075</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1076</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1077</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1078</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1079</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla."

### Professor Calubayan's *Rondalla* Manual

Following an introduction, Calubayan first deals with procedures for recruiting and screening members. The five suggested recruiting methods are as follows:

1. Advertisements on bulletin boards
2. Survey of students
3. Music teachers recommendations
4. Room-to-room campaign
5. Sending letters to parents<sup>1080</sup>

Calubayan suggests that potential members be screened on the basis of ear for music, sense of rhythm and behaviour and attitude. Students should be allowed to play instruments they know. During the screening process the *rondalla* trainer can also “scout for would-be leaders of the group”.<sup>1081</sup> Punctuality in following the schedule of rehearsals is exhorted as is the maintenance of discipline during rehearsals. Seating formation, however, is not strictly prescribed. Calubayan merely advises: “Seating formation, if there is any, must be followed”.<sup>1082</sup>

Next Calubayan's method introduces the instruments of the *rondalla*, including percussion, with illustrations and basic descriptions.<sup>1083</sup> The lessons proper begin with tuning, with pitches given in standard, Western notation, letter names and *sol-fa*. Calubayan encourages *rondalla* instructors to use a pitch pipe, when a well-tuned piano is not available, for tuning. The actual procedure for tuning, however, is not described in detail. Calubayan states: “The

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<sup>1080</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method page 2.

<sup>1081</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method pages 4–5.

<sup>1082</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method page 5.

<sup>1083</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method pages 7–13.

very first lesson that a student should learn in joining a Rondalla is to know how to tune his/her own instrument” so as not to be dependent on the trainer or other members.<sup>1084</sup> How this advice relates to young learners is not mentioned. In the method, tuning is followed by technical reminders to *rondalla* trainers, group size and a list of pointers, a kind of “ten commandments”, for *rondalla* trainers.

### **Calubayan’s Technical pointers:**

- Apply adequate left hand pressure in stopping the strings
- Maximize the use of four left hand fingers and “never develop the habit of using one finger [on the same string for different notes] in playing”
- Produce tremolo with a relaxed right hand and “continuous downward and upward motion in a rapid pace”<sup>1085</sup>

### **Calubayan’s Advice on Group Size**

Calubayan begins by pointing out that overall group size “depends on the availability of instrument[s]”. In suggesting proportionate instrumentation Calubayan is not specific about *octavina* and *laud*, also noting that either can be used “depending on availability”. He advises that membership can be increased by “doubling the number of basic instruments” and that various percussion (drums, triangle, timpani and xylophone) can be added “to produce a symphonic effect”. It is interesting to note that only one bass is recommended even with the maximum group total he provides. These figures were added to an earlier table which compared norms from the literature on the Philippine *rondalla*.

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<sup>1084</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method page 15.

<sup>1085</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method page 16.

**Table 17 Calubayan *Rondalla* Method Recommended Group Size and Proportionate Instrumentation**

Total Group Size	Recommended number of each instrument proportionate to total group size			
	<i>Bandurria</i>	<i>Octavina/Laud</i>	Guitar	Bass
5 Members	2	1	1	1
9 Members	4	2	2	1
18 Members	8	6	3	1
30 Members	16	8	5	1

### Calubayan's Ten Commandments for *Rondalla* Trainers

1. Set rules and regulations to be followed strictly. Discipline is the name of the game.
2. Let the students understand that their ability to learn will depend much on them. The trainer will give instructions and they are expected to put them in practice and follow them up until everything is perfectly done.
3. Be a good example and model to the students.
4. More work, less words. Aim for results as soon as possible. Be a man of action and not of words.
5. It is a must for a *Rondalla* instructor to have the knowledge and the skill in playing the different instruments.
6. It is strongly suggested that the students be given actual experience in playing the instrument plus the actual sound of the group on the first day of instructions.
7. Every meeting should provide the students with new experiences and challenges that will keep their interest.
8. The enthusiasm of both trainer and students should be maintained. It should be heightened as the lessons go on.
9. Enjoy you work. Do not let problems frustrate you.
10. Offer everything to the Lord and He will always guide you. We are simply nothing without him.<sup>1086</sup>

<sup>1086</sup> Calubayan, "Development and Evaluation of a Manual for a School *Rondalla*," imbedded method 18–19.



### Six Preliminary Exercises

Calubayan's six preliminary exercises in the key of C are preceded by chord diagrams of the necks of the *bandurria/octavina/laúd* and guitar and bass respectively. These show finger position, number and corresponding *sol-fa* syllable for notes in the key of C.<sup>1087</sup> The exercises themselves are scored for the group, playing together, in standard, Western notation. The method does not explain how the material is to be presented to the student. Whether or not, for example, the trainer should be converting the exercises to *sol-fa*, either verbally or on a board or paper, for the students, is not clear.

### Calubayan Method's *Rondalla* Arrangements

The remaining content of Calubayan's method is made up of fifteen *rondalla* arrangements.<sup>1088</sup> Like the preliminary exercises, these arrangements are scored in standard, Western notation. Full scores for the trainer are followed by individual parts, also in standard, Western notation. The task of conveying the content and manner of rendering individual, instrumental parts appears to be left entirely up to the *rondalla* trainer, but this is not made explicit. Calubayan does write, however, that the "Rondalla scores and transcriptions were done for the convenience and motivation of the Rondalla trainers".<sup>1089</sup> The titles of the arrangements which appear in the method are listed below:

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<sup>1087</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method 20–26.

<sup>1088</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method 27–153.

<sup>1089</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," imbedded method 28.

- |                   |                              |                       |
|-------------------|------------------------------|-----------------------|
| 1. <i>Silayan</i> | 7. <i>Ili-ili Tulog Anay</i> | 13. <i>O Sole Mio</i> |
| 2. <i>Mabuhay</i> | 8. <i>Walay Angay</i>        | 14. Minuet in G       |
| 3. In His Time    | 9. Exodus                    | Minor (J. S. Bach)    |
| 4. Spanish Eyes   | 10. Fiddler on the           | 15. Hallelujah (G. F. |
| 5. The Philippine | Roof                         | Handel)               |
| National Anthem   | 11. <i>Gaano Ko Ikaw</i>     |                       |
| 6. Somewhere My   | <i>Kamahal</i>               |                       |
| Love              | 12. <i>Sarung Banggi</i>     |                       |

In addition to Calubayan's important contribution, and the memory of Filipino migrants, communication technology, books and recordings also have a role in the diffusion of *rondalla* knowledge, as described below.

### **Texts, Recordings and Technology**

"They have nothing about the *rondalla* at the library of the Philippine Embassy! ... What are we promoting? That is one aspect of our culture and we don't [even] have anything about it!"<sup>1090</sup>

Aside from Calubayan's method, described in the previous section, there was a frustrating lack of educational resources within Australia and New Zealand for the founders of Australasian *rondallas*. Fortunately, Professor Calubayan was kind enough to send a hard copy of his thesis to the researcher in New Zealand, key elements of which have already been described in the previous section. During the initial meeting between Professor Calubayan and Mr Ramirez in Manila, an excerpt from this thesis was passed on to Mr Ramirez. Much of the information it included was also presented in Rondanihan's own method, the

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<sup>1090</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

Rondanihan *Rondalla* Manual.<sup>1091</sup> This manual contains information on the individual instruments, tremolo, tuning and basic scales and pieces.<sup>1092</sup> Mr Bull, the leader of post-transition Rondanihan, has been able to develop a more extensive collection of written texts, scores and recordings relating to Filipino music and the *rondalla*. Some of the books he was referring to in 2010 are listed below:

**Table 18 Mr Bull's Teaching Reference Books, 2010**

Title	Author/Date
The Mandolin Game: Practical Reflections on some basic Technical Matters	Keith David Harris <sup>1093</sup>
The Mandolin Project: A Workshop Guide to Building Mandolins	Graham McDonald 2008 <sup>1094</sup>
The Virtuoso Bandurria	Michael Dadap 2007 <sup>1095</sup>
Detectives Approach to Playing Classical Guitar: A Fund and Educational Collection of Music for the Beginner	Robert Schulz 2007 <sup>1096</sup>
Philippine Folk Dances Volume 1	Francisco Reyes Aquino 1973 <sup>1097</sup>
Learn How to Play Guitar	Stefan Schyga 2000 <sup>1098</sup>
String Bands and Shake Hands: A Tribute to the life and Music of Val McGinnes – One of the last of Darwin's Old String Band Musicians.	Jeff Corfield 2010 <sup>1099</sup>

These are all interesting and worthwhile texts, but none are of immediate relevance to learners of the *bandurria*, *octavina* or *laud* in Australasia.

<sup>1091</sup> R. Ramirez, D Ramirez and L. Obnamia, "Rondanihan: The Rondalla Manual," (Unpublished work. Canberra: 2003).

<sup>1092</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1093</sup> Keith David Harris, *The Mandolin Game: Practical Reflections on Some Basic Technical Matters*, (Hamburg: Joachim-Trekel-Musikverlag 2010).

<sup>1094</sup> Graham McDonald, *The Mandolin Project: A Workshop Guide to Building Mandolins*, (Jamison, ACT: Graham McDonald Stringed Instruments, 2008).

<sup>1095</sup> Dadap, *The Virtuoso Bandurria*.

<sup>1096</sup> Robert Schulz, *Detectives Approach to Playing Classical Guitar: A Fund and Educational Collection of Music for the Beginner*, vol. 2 (Perth: Schulzwerke, 2007).

<sup>1097</sup> Reyes Aquino, *Philippine Folk Dances*

<sup>1098</sup> Stefan Schyga, *Learn How to Play Guitar*, (Guitar Studio Publishing, 2000).

<sup>1099</sup> Corfield, "String Bands and Shake Hands - the Day's of Old Darwin Town."

Mr Ramirez was disappointed to find nothing in the library of the Philippine Embassy in Canberra but an old recording of a *rondalla* playing songs popularised by Elvis Presley.<sup>1100</sup> *Rondalla* music is frequently present in recorded form as “music overheard” or as folk dance accompaniment in the Filipino migrant community in Australasia.<sup>1101</sup> Unfortunately, according to Mr Ramirez, these recordings are often “all broken up and scratchy... taped over, taped over taped [with] missing parts [and]... cut off in order to extend [the music].”<sup>1102</sup>

Technology, including computer programmes, the Internet, cameras and recording devices, were used in interesting ways by instrumentalists. Mr Ramirez was particularly creative in his use of technology and employed a method of “computer assisted *oido*” as well as colour coding and visual strategies.

Pre-transition Rondanihan had a policy of not releasing scores for students to take home and a number of youth members would attempt to tape rehearsals on their I-pods or even photograph the scores.<sup>1103</sup> Prior to Professor Calubayan’s visit to Australia, Mr Ramirez sent recorded examples of Rondanihan’s playing to the Philippines as well as communicating by e-mail and telephone.<sup>1104</sup> The Internet was used by Ms Pound in her search for a *rondalla* teacher, and instrumentalists, such as Mr Oringo, have used it to gain information about

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<sup>1100</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Mr Ramirez thinks that this may have been a recording of a *rondalla* formed by one of the Cubillos. He said that it was a recording of Elvis Presley songs that was quite rough: “The synchronization of their strumming and the tremolo of their instruments weren’t that nice.” [*Iyong unison ng pag-iistrum ng rondalla iyong tremolo ng instrument wasn’t that nice.*] Mr Ramirez did try to contact the group but his efforts were unsuccessful: “He responded once but said he was busy] ... and [he] never responded again” [*Minsan nag-respond pero sabi niya e busy siya ... and [he] never responded again*].

<sup>1101</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>1102</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1103</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1104</sup> R. Calubayan, written interview, 1 October 2011.

*rondalla* instruments and history.<sup>1105</sup> The Internet was also this researcher's initial source of information about *rondalla* in Australasia.

### **Mr Ramirez's teaching Strategies**

When Rondanihan was established, Professor Calubayan's passage to Australia was delayed, and the prior to that, another teacher from the Philippines, had been refused a visa to Australia on the basis on not being "world renowned".<sup>1106</sup> As a result of this delay, Mr Ramirez felt obliged to take on the role of teacher since he was recognized as "the most musical" of the group. In addition to coordinating with Professor Calubayan through e-mails and international telephone calls, and intensive study of the material given to Professor Calubayan during the Ramirez's visit to Manila, he developed the following two interesting strategies to cope with teaching, despite lacking technical, *rondalla* knowledge, and carried the group through to their first public performance September 15, 2002.<sup>1107</sup>

- Computer assisted *oido*
- Colour coding and visual strategies<sup>1108</sup>

### **Computer Assisted *Oido***

Mr Ramirez's skill in reading standard, Western notation was not highly developed, but experience and training as a draughtsman made it relatively easy for him to learn to use the

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<sup>1105</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1106</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. The grant body asked whether there was a large Filipino function that would occur within their desired time frame and the closest one was the Philippine Independence Day celebration in the following June. According to Mr Ramirez the funds were released in the first week of February. The time frame restrictions placed pressure on the Ramirez's, who at that point had not yet established contact with a *rondalla* teacher to help them get started. A teacher from Cebu who had been recommended by a Filipino friend was not granted a visa by the Australian Embassy in the Philippines because he was deemed to be "not world renowned." This situation created a frustrating problem for the Ramirez's. It is unclear why the Embassy determined that a world renowned teacher would be needed to teach the basics of *rondalla* to a group of beginners.

<sup>1107</sup> *Rondanihan*.

<sup>1108</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

Finale programme: “At night I encoded the musical pieces into Finale and then listened to them over and over again” [*At night nilalagay ko sa Finale iyong mga musical pieces at pinakikinggan nang pinakikinggan*].<sup>1109</sup> Then, in transmitting the music to the *rondalla*, according to arranger Mr Hooley, Mr Ramirez used “an aural [method], you know, most of the group would learn aurally”.<sup>1110</sup>

### Colour-Coding and Visual Strategies

A system of colour-coded sections helped players, many of whom could not read music when the Rondanihan was first formed, to follow the repeats, and first and second time endings, in scores. This was particularly when the *rondalla* accompanied dancers because many of the dance items have frequent repeats.<sup>1111</sup>

In general, in terms of books, scores and recordings, there are still scant educational resources available to Australasian *rondallas*. Under these conditions, individual, migrant, musical memories become even more important as a source of *rondalla*-specific musical knowledge. Much of the musical knowledge which informs *rondalla* activity is non-specific to *rondalla* and is gained external to *rondalla* as described below.

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<sup>1109</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1110</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010. Arranger Mr Hooley, who later worked for Mr Ramirez confirms that “I could play the music to Roy and he would understand but he would have a little bit of trouble conveying what was wanted to the group because his preferred method was to have the score on Finale and then he had a mechanism for playing that for them.” Mr Hooley is uncertain if Mr Ramirez connected his computer to speakers for this purpose but he affirmed that he used an aural method. Later, this method of “computer assisted *oido*” ran into difficulties because of the incompatibility of different computer programs. Mr Hooley used Sibelius exclusively whereas Mr Ramirez was using Finale. Although Mr Hooley tried sending midi files through to Mr Ramirez there were difficulties exporting them into Finale.

<sup>1111</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. Mr Tagaza emphasizes that because the group was made up of beginners and not professional musicians, these kinds of strategies were necessary: “Because we are not really musicians, although the children understand how to read music I guess, the older ones [can’t], so that’s how we developed the understanding of notation” [*Kasi hindi nga kami mga musikero e, although ‘yung mga bata nakakaintindi mg musik pieces ba, ‘yung matatanda na, hindi kami na ano, so doon nagdevelop ang ano, nadevelop ‘iyong pagkainindi sa mga musik pieces* (physical scores or notation)].

### **Musical Knowledge That is Non-Specific to *Rondalla***

Although *rondalla* founders had no previous experience playing in a *rondalla*, in addition to *Maestro* Salvador and *Maestra* Hoare, a number of migrant, Filipino, adult participants did have such experience. The ability to play the guitar too, was considered common amongst Filipinos.<sup>1112</sup> These other members did not, however, take on specific, teaching roles. Regardless of whether or not they had *rondalla* experience, migrant, Filipino adults have aural familiarity or at least passive knowledge of Filipino folk-tunes which form the core *rondalla* repertoire in Australasia. This musical knowledge cannot be assumed in non-Filipino or Filipino children or youths growing up in Australasia.<sup>1113</sup>

### **Participants and Facilitators with Musical Experience Prior or External to *Rondalla***

A substantial number of *rondalla* participants, particularly children or youth members, have non-*rondalla* specific, musical experience prior to, or externally concurrent with, their *rondalla* activity. In most cases, this takes the form of formal lessons in Western, classical music. Most children or youths learn the piano,<sup>1114</sup> but there are also some members learning the flute, clarinet<sup>1115</sup> or classical guitar.<sup>1116</sup> Several adults and youths also perform in choirs

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<sup>1112</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1113</sup> One exception is Mr Datario's son. While on holiday with his family in the Philippines, Mr Datario arranged for a teacher to visit their sub-division in Parañaque four times to give the son private instruction in *rondalla*.

<sup>1114</sup> E. and Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1115</sup> Sean Coggan became a student of Mr Hooley when the latter was teaching at Bellchambers music school, the first of the private music schools in Canberra, as a woodwind teacher. Mr Hooley was sent to teach recorder classes at Mawson primary school and Sean Coggan joined the class. Mr Hooley says of Sean Coggan: "He continued to surprise me because he never gave me the impression that he was enjoying himself but he persisted and developed a fair bit of facility for a primary school kid." Mr Hooley says that he had met Sean Coggan's mother and was aware of his heritage. About a year and a half after Sean Coggan finished primary school, his mother re-contacted Mr Hooley to organize clarinet lessons for her son. Mr Hooley says that "at about the time he got to say third or fourth grade level third grade level I started a clarinet choir which he joined. It was probably twelve/thirteen strong at one stage and that developed into quite a strong ensemble." This ensemble was made up of both adults and children and participated in eisteddfods as well as giving a variety of other performances.

<sup>1116</sup> During his time in Canberra, the researcher observed Armande Oringo playing the guitar and noted that his repertoire at the time included *Classical Gas*, *Malagueña*, and *El Vito*.

and bands <sup>1117</sup> and Mr Ramirez, *Maestro* Salvador and Mr Bull all have wide experience performing popular music.

In some cases, conductors or musical directors of Australasian *rondallas* have training in Western, classical music but no previous *rondalla* experience. Ms Campbell, for example, in Townsville was a tertiary trained musician and singing teacher, <sup>1118</sup> and Mrs Datario in Melbourne is a pianist. <sup>1119</sup>

Formal training in classical music gives youth members an advantage when approaching standard, Western, musical notation but in intergenerational ensembles it tends to polarise the group into adults, who have aural familiarity with Filipino folk melodies but low levels of musical literacy, and youths with higher levels of musical literacy but little or no aural familiarity with Filipino folk melodies. It should also be noted that many Filipino children and youths in Australasia participate in Filipino folk dancing at some point and this gives them an exposure to *rondalla* music through the CD or tape recordings which are used as dance accompaniment. Like many other interviewees, Camille Tagaza, remembers dancing the “*fandango sa ilaw*” as a child.”<sup>1120</sup>

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<sup>1117</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1118</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010. Ms Campbell is professional music teacher who began her musical life as a pianist. While studying at the Queensland Conservatorium of Music in Brisbane she began to focus on singing. As a member of the Conservatorium choir, on at least two occasions, she participated in choral competitions outside Australia. Ms Campbell explained that “ever since then the bug had bit me!” and she has remained involved in singing. She specializes in singing and in Kodaly. She admits, however, that she has much to learn about the *rondalla*: “I’m still learning the names of the instruments and all that sort of stuff!” Ms Campbell, who also leads a Filipino children’s community choir, came to *rondalla* because of her two adopted children who are both from the Philippines. She and her husband adopted their son Mathew when he was eleven months old, and he has lived with the couple for six years. Their four year old daughter Lani is a recent addition to the family whom they first met in 2009. Although Ms Campbell and her husband did not have an initial preference as to the origin of their adopted children, Ms Campbell admires the way the Philippines handled the adoption process.

<sup>1119</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1120</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.



Having described the sources of musical knowledge about *rondalla* the next section examines the way this knowledge is diffused. The lack of experienced *rondalla* teachers has been made clear, so a broader term like “diffusion” seems more appropriate than “teaching” in describing the way migrants have recreated this musical heritage in contemporary Australasia, with those in a facilitative role themselves learning in the process of organizing *rondallas*.

## 7.2 Diffusion or Distribution of Musical Knowledge about *Rondalla*

The activity of most Australasian *rondallas* remains centred on their individual, regional locations. Direct instruction by individual migrants with *rondalla* ability and knowledge reaches only small groups of participants in parts of Australasia separated from one another by large distances. Examples of this are Cubillo teaching his sons,<sup>1121</sup> *Maestro* Salvador in Townsville and *Maestra* Hoare in Palmerston North, New Zealand.

Rondanihan, in Canberra, however, having received training from Professor Calubayan, sought deliberately to spread knowledge of *rondalla* and inspire groups in other parts of Australia through their interstate concerts and workshops. Pre-transition Rondanihan travelled to Ipswich, the Central Coast, Townsville and Cairns, and Mr Ramirez also planned to start groups in Shepparton, where there are many Filipinos.<sup>1122</sup> Mr Ramirez recalls that during outreach activities many Filipinos in Australia had never even heard of *rondalla* and those with a pre-conceived, negative view were surprised to discover that the *rondalla* could be truly entertaining.<sup>1123</sup>

Rondanihan’s trip to Ipswich to assist in the development of the Filipino-Australian *Rondalla* of Queensland was of great significance to the group’s leader, Ms Pound, who, as already

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<sup>1121</sup> Although Cubillo’s descendants are spread throughout Australia, their *rondalla* activity remains centred in the Darwin region.

<sup>1122</sup> K. Rockell, fieldnote, Canberra ACT, 15 May 2010.

<sup>1123</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

pointed out, had long been seeking a *rondalla* teacher in Australia.<sup>1124</sup> Rondanihan travelled to Ipswich in two vans and were billeted out, while a number of members were accommodated at Ms Pound's house.<sup>1125</sup> *Rondalla* workshops, a joint concert<sup>1126</sup> and "graduation ceremony"<sup>1127</sup> were held. Rondanihan also helped by including *rondalla* instruments for the Ipswich group in a shipment for Rondanihan from the Philippines.<sup>1128</sup>

As already mentioned, interstate visitors to Canberra, such as Mr Datario from Melbourne, were inspired when they encountered the ensemble's performances. Mr Datario pointed out that, when he founded his *rondalla*, Mr Ramirez advised him on choice of instruments and repertoire. Rondanihan's website also claimed that the group has also spearheaded the establishment of a *rondalla* in Townsville,<sup>1129</sup> which curiously contradicts the FAANQ *Rondalla*'s own position that their idea to start a *rondalla* was entirely independent.<sup>1130</sup>

An outreach workshop on the Central Coast of New South Wales conducted by post-transition Rondanihan has not yet led to the establishment of a *rondalla* there, despite having

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<sup>1124</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010. Although she initially envisaged accommodating a group of about five instrumentalists, Perla was surprised when Roy arrived in Ipswich with seventeen members. She says that Roy explained the expansion of the outreach group by saying "We like to be a team." Perla has a three story house with three bathrooms. With most instrumentalists staying in the basement of the house and Rondanihan contributing to food costs they were able to cope. "You can imagine what chaos our house was!" Perla confided and added that, when Rondanihan returned for their second visit, it was with an even larger group.

<sup>1125</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

<sup>1126</sup> This joint concert was presented as "Romance of the Rondalla" on Saturday October 22, 2005 at the Collingwood Park Sports Centre in Redbank, Queensland. This event coincided with a CD Launch of Rondanihan's first CD "String Music and Magic".

<sup>1127</sup> A. Bull, personal interview, Wanniasa, Canberra AC, 6 June 2010. Abbiah describes her Rondanihan graduation in Ipswich: "I remember when we went there was like this big indoor basketball place and then there was lots of people that could just play a few things on their instruments and then we graduated together Abbiah added that Mr Ramirez handed out awards at the graduation and she won the prize for "most improved".

<sup>1128</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1129</sup> *Rondanihan*.

<sup>1130</sup> P. Aceret, personal interview, Mysterton QLD, 14 June 2010.

been considered a success by Rondanihan.<sup>1131</sup> According to Mr Bull, the Filipino community on the Central Coast is very large and makes up the largest non-Australian ethnic group on the Central Coast.<sup>1132</sup> He recalls the trip to have been very intense and says that the ten participating students learned to play two pieces by the end of the week.<sup>1133</sup> The workshops took place in a shopping centre and at the time only Coles (a well known chain of supermarkets in Australia) was open. The students themselves were very young, around five or six years old,<sup>1134</sup> Rondanihan's youth members including, Jerusha Bull, Maricel Oringo and Camille Tagaza did much of the teaching.<sup>1135</sup> Camille Tagaza put many hours of preparation into an educational game for teaching music reading, which involved a "giant dice".<sup>1136</sup> During the workshop the students used Rondanihan's instruments and, at the time of this researcher's 2010 visit to Canberra, had not yet acquired their own.<sup>1137</sup>

Rondanihan's youth members teaching on the Central Coast is an example of self-(re)generation within the ensemble. At the time of this researcher's visit to Canberra, several of the ensembles members who joined as children were involved in teaching and facilitating *rondalla* activity. Camille Tagaza had returned after a break from *rondalla* to conduct the post-transition Rondanihan core group, and Mr Bull's daughters Abbiah and Jerusha were leading the "Newgrad" and "Newbee" ensembles. According to Mrs Oringo, this process was already at work in pre-transition Rondanihan with members who had finished the beginners'

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<sup>1131</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

<sup>1132</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1133</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

<sup>1134</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1135</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1136</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1137</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

course expected to attend twice weekly and help with beginners.<sup>1138</sup> Jerusha Bull remembers that Camille Tagaza, who joined Rondanihan as a child, was an important early influence when she began to play in the *rondalla*: “[she] basically taught me as a Newbee.”<sup>1139</sup> Mr Ramirez exhorted new instrumentalists to “Continue to grow because you will be the pillars for the next batch [of *rondalla* instrumentalists], and the next, and the next.”<sup>1140</sup>



**Figure 65 Camille Tagaza takes Rondanihan core group rehearsal in Canberra 2010.**

<sup>1138</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1139</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1140</sup> Rondanihan, "'Romance of the Rondalla' A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme."





**Figure 66 Camille Tagaza addresses Rondanihan at welcoming barbecue performance for the researcher 2010.**



**Figure 67 Camille Tagaza conducts and Celine Reid plays bass in Canberra 2010**

Although self (re)generation was not identified in other Australian *rondallas*, the multigenerational, family aspect of the ensembles offers the possibility that children may continue the tradition in the future as adults with their own families. Meanwhile Ms Pound claimed that some of the children currently in her *rondalla* have started to introduce the *rondalla* to their school mates.<sup>1141</sup>

### **Marking Stages of Development: “Graduation”**

Although in most Australasian *rondallas* the stages of individual, musical and technical development are not clearly marked, in Rondanihan, the initial phase of instrumental training, while limited, is marked by a “graduation ceremony”. When the Philippine-Australian Rondalla of Queensland was established, a joint graduation ceremony was held in Ipswich, Queensland. In order to “graduate” instrumentalists must learn to play eight and perform at least five of the following list of basic repertoire pieces that was originally devised by Mr Ramirez.

1. *Mabuhay*
2. *Gaano Ko Ikaw Kamahal*
3. *Walay Angay*
4. Climb Every Mountain
5. Spanish Eyes
6. Somewhere My Love
7. *Silayan*
8. *O Ilaw*.

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<sup>1141</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

Mr Ramirez explained that, in general, six months of extended practice were required before beginners were able to take part in a concert with the core group.<sup>1142</sup> Mr Oringo is of the opinion that Filipinos “love ceremony” and that the idea of graduation is something Filipinos got from the Americans.<sup>1143</sup> Mr Tagaza, who grew up in the Philippines, explained how he views graduation: You have studied and you need to show your achievement to others. “Here it is! I have done this” [*Nag-aral ka... ‘Yong natapos mo, kailangang ipakita mo na ‘Heto na! Natapos ko ito’*].<sup>1144</sup> Viewed from the perspective of Van Gennep’s three major phases of “separation, transition and incorporation”<sup>1145</sup> the importance Rondanihan’s graduation in marking “*les rites de passage*”<sup>1146</sup> is in the way it celebrates the formal incorporation of new instrumentalists within the group. Graduation has also been demonstrated to cause mood elevation, particularly in males<sup>1147</sup> which has the potential to link feelings of success with musical activity. For those participants particularly attracted by costumes such as the *terno* [butterfly sleeve dress], the graduation ceremony provides yet another opportunity to model these attractive costumes.

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<sup>1142</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010

<sup>1143</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1144</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1145</sup> Frank A Fasick, "Patterns of Formal Education in High School as Rites De Passage," *Adolescence* 23.90 (1988): 460.

<sup>1146</sup> A van Gennep, *The Rites of Passage*, trans. M B Vizedom and G L Coffee, (University of Chicago: University of Chicago, 1960) 10.

<sup>1147</sup> Allen Mazur and Theodore A. Lamb, "Testosterone, Status, and Mood in Human Males," *Hormones and Behavior* 14.3 (1980): 236.

## Rehearsal

### Rehearsal Format, Venues and Times

In Australasian *rondalla* activity the process of learning an instrument and ensemble participation or rehearsal are not separate. Private lessons on individual instruments are not offered, and individual, home practice is not a recognizable norm.<sup>1148</sup> This mode of musical making might best be described as “learning by playing together.”<sup>1149</sup> Accordingly, the idea of conductor, musical director and teacher can also be seen as synonymous. As will be explained, however, only a few conductors or musical directors of *rondalla* in Australasia have specific, technical or practical, performance knowledge of *rondalla* instruments.

Australasian *rondallas* usually practise at private residences, often the *rondalla* leader’s home. This kind of venue both enhances the family atmosphere and situates the music-making in a broader framework of Filipino social activity.<sup>1150</sup> In Australia, however, it can also lead to conflict with unsympathetic neighbours.<sup>1151</sup> Rondanihan initially practised in Mr Ramirez’s smaller, single garage and later in a larger, double garage<sup>1152</sup> when Mr Ramirez and his family bought their own house in the Canberra suburb of Isabella Plains.<sup>1153</sup>

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<sup>1148</sup> During fieldwork, this researcher arranged a private *octavina* lesson but this was a special case.

<sup>1149</sup> In Post-transition Rondanihan, however, individual, home practice is a feature which Mr Bull has attempted to introduce.

<sup>1150</sup> Mr Bull, who joined later, remembers that the style of rehearsal at Mr Ramirez’s was very much a social thing with a lot of chatting and eating, and sometimes there was only half an hour’s playing. This situation sometimes used to annoy Mr Bull. He also recalls that Mrs Ramirez, who was frequently referred to as strict in many areas by interviewees, was very much a part of the social activities.

<sup>1151</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1152</sup> According to Maricel Oringo, one of Rondanihan’s activities was an annual clean up of Mr Ramirez’s garage. Mr Oringo recalls that the narrow rehearsal space sometimes forced players to spill outside into the yard which, in winter time, was very cold.

<sup>1153</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.





**Figure 68 Roy Ramirez (right) with Cesar Aniverasrio and Sylvia inside the Ramirez's double garage (photo courtesy of Rondanihan).**

FAANQ *Rondalla*'s practices were originally held on Sundays in the back yard of Ms Araceli Reyes's house in Mysterton, Townsville (FAANQ President at the time *Maestro* Salvador was invited to teach *rondalla*). The Filipino-Australian *Rondalla* of Queensland also held most of their practices at the home of the group's founder, Ms Pound.<sup>1154</sup>

At the time of Rondanihan's transition of leadership from Mr Ramirez to non-Filipino, Mr Bull, the Isabella Plains School hall was chosen as a temporary practice venue.<sup>1155</sup> Since this

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<sup>1154</sup> This group's practices are now being held in another location and being taught by Perla's assistant, youth coordinator Lorena.

<sup>1155</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. According to Mr Bull, Rondanihan were able to use the hall "at a good price" and had free access to it. They held their own set of keys to the venue and two sessions a week were held at the school until the beginner, or Newbee, practice was moved somewhere else. Mr Bull explained that when main practices of Rondanihan were moved to the school hall, Newbees' lessons were still held at Mr Ramirez's home. The Newbees' sessions were then moved the Bull's residence "to give Roy and Dolly a break". Mr Bull recalls that he had to clean out his room downstairs because when they went to London that room was used to store their possessions.

was a public venue, the socializing which many members and their parents had enjoyed was curtailed to some extent.<sup>1156</sup> The group now holds its practices at Mr Bull's residence which is a multi-story house with a sizable backyard and sympathetic neighbours, several of whom are also musicians.<sup>1157</sup> The Bulls' house is quite large and there is a sleep-out in the back, which in 2010 was being rented by an Australian National University Opera student doing postgraduate study into French theatrical music. There is also often a rock band practising over the fence in a neighbouring house. Mr Bull even recalls that before Mr and Mrs Ramirez left the *rondalla* they held a *karaoke* party in the backyard of the Bulls' house with a full public address system, with three microphones and a video screen. Mrs Ramirez was still wishing to sing at eleven o'clock at night. These examples indicate that there is relatively free sound environment where the Bulls live and this, of course, is positive for *rondalla*. It may, however, be a situation which is only acceptable in rare parts of Australian suburbia.

Australasian *rondallas* which do not currently practise in private homes include the Philippine *Rondalla* of Victoria, which is based at the Footscray Baptist Church, and the FAANQ *Rondalla* in Townsville. Since non-Filipino, Australian music teacher Ms Campbell has been leading this *rondalla*, rehearsals have been held at a school. The choice of a rehearsal venue is also very cost sensitive.<sup>1158</sup> At the time of this researcher's visit to Townsville, Ms. Campbell was considering the possibility of moving practices to a hall at St. Vincent de Paul to avoid incurring a fifty dollar fee which is charged at the school venue.<sup>1159</sup>

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<sup>1156</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1157</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. There is also a trampoline in the backyard on which the children played during their breaks from *rondalla* practice. Because beginner, new graduate, core group and Thursday evening guitar class were all held at the Bull's home, the activity necessarily impacts on the lives of family members not involved in *rondalla*. Mr Bull's wife, Karen, appears to be quietly supportive of *rondalla* activity.

<sup>1158</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1159</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

Rehearsals tend to take place once a week for a designated period of two hours, and are usually at the end of the week or during the weekend.<sup>1160</sup> Rondanihan, however, which has been divided into level-specific groups, has core group practice on Mondays,<sup>1161</sup> guitarists' class on Thursday evenings<sup>1162</sup> and "Newbee" and "Newgrad" (beginner and lower intermediate) sessions on Saturday afternoons.<sup>1163</sup> According to Mr Bull, the difficulty of integrating beginners into an ensemble whose members have already achieved a certain degree of development necessitates the creation and maintenance of separate groups.<sup>1164</sup>

Members of pre-transition Rondanihan recall that in the past, regular practices were held twice a week,<sup>1165</sup> or more, especially when they were preparing for a performance.<sup>1166</sup> When the group was first established, rehearsal activity was even more intensive, and according to

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<sup>1160</sup> The Filipino Rondalla of Victoria, for example, practices on Friday evenings at the Footscray Baptist Church.

<sup>1161</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010. This is a one and a half hour practice beginning at 7.30 pm. Jerusha Bull calls it a "short, snappy practice". She says that there is no break time because the core group are older and are not as easily distracted as the younger players. Camille Tagaza, who conducts this group, believes that once a week for only an hour a half is not sufficient practice time so, if they start late, she adds time on to the end of the rehearsal.

<sup>1162</sup> K. Rockell, Fieldwork observation, Wanniasa, Canberra, 20 May 2010. According to Mr Bull, a separate class for guitarists on Thursday evenings was the idea of a member called Sylvia, who was away during the time of the researcher's visit to Canberra.<sup>1162</sup> On this occasion Mr Bull taught Peter using the Rondanihan manual and showed him a natural scale from low E on the 6th string to a high C on the 8th fret first string. He also showed him the chords of C and G major. This lesson was conducted in the more intimate, upstairs alcove area at the Bull's residence.

<sup>1163</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010. Mr Bull determined that Saturday afternoon is a good time for beginner's *rondalla* practice. Although it conflicts with teenager's part-time jobs, there is less of a conflict with teams sports such as football or cricket which Mr Bull points out are usually held in the mornings.

<sup>1164</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1165</sup> Jerusha Bull pointed out that, on the basis of her experience, two nights a week practice did not necessarily translate into more rehearsal time as a complete ensemble. She says that there is never a full ensemble because some people would attend on Mondays while others people would turn up on the Thursday and the other way around. Sometimes they would miss both days with the intention of making both the following week.

<sup>1166</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

Mr Ramirez, the group met seven days a week, even on Sundays in the afternoon after attending church.<sup>1167</sup>

Although rehearsal times were set, Mr Ramirez commented that that some Filipino migrants in Canberra still tried to operate on a kind of flexible, “Filipino time” framework and resented Mr Ramirez’s insistence on punctuality in *rondalla*.<sup>1168</sup> Mr Bull’s impression of the timeframe when he joined Rondanihan was that “for all intents and purposes something that was supposed to start at six-thirty on a Friday night didn’t really ever start till seven.”<sup>1169</sup> Mr Ramirez recalls that Rondanihan’s attendance at the International Rondalla Festival caused the group to realize how much work they needed to do to reach the level of the Filipino *rondallas* at the festival and consolidated the notion that *rondallas* in the Philippines practise a great deal.<sup>1170</sup>

### **Rehearsal Content and Activity Sequence**

The basic, musical content of *rondalla* training in Rondanihan includes tuning, *doh* to *doh* scales, tremolo and repertoire.<sup>1171</sup> A clip of this in operation can be seen on Auxiliary Disc One, track 11. At pre and post-transition Rondanihan core group-rehearsals, the conductors choose which repertoire items will be practised but these choices are modulated by fluid

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<sup>1167</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Not all members were able to attend seven days a week but Mr Ramirez often insisted that members of the *rondalla* arrived punctually for rehearsals.

<sup>1168</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1169</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1170</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. During the early stages of Rondanihan’s development in Australia the group had felt confident and happy with their achievements. Although Mr Ramirez had a feeling that “*kulang pa kami ng skill*” [we were still lacking in skill] and also that “*kulang din ako ng skill sa pagtuturo*,” [I was also lacking in teaching skills,] they had no other group with whom to compare themselves and “they thought they were the best.” Because of this attitude it was a rude awakening for many members to be confronted with the high level of playing at the first and second International Rondalla Festivals. Many groups played without scores, from memory, a feat which Mr Ramirez explained was possible because they practise for “four hours a day and six days a week.”

<sup>1171</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

group discussion.<sup>1172</sup> Music theory or music educational games are also sometimes included at the end of beginner or lower intermediate practices.<sup>1173</sup> One such game was very similar to “Simon Says.” In this game a “forbidden rhythm” is selected and identified. The leader claps a number of rhythms which must be imitated by the group. If the forbidden rhythm is presented the members must not respond or they are “out”. This researcher also observed a Newbees’ theory session which was taught on a portable white-board and dealt with the sequential order of the *sol-fa* syllables from *doh* to *si* and the idea of sharps and flats symbols.<sup>1174</sup>

Because of Rondanihan’s influence on the *rondallas* in Ipswich and Footscray, these groups can be expected to have a very similar approach. The specific details of musical content used in the training of the other Australasian groups, however, is not known but, since Rondanihan has the most deliberately, cultivated system, the other groups might be expected to do less scale and tremolo exercises, and focus mainly on repertoire.

When Rondanihan was established, their first practices dealt with the rudiments of music, basic scales and how to play the tremolo. It took the group six months until they could play “*Silayan*”, a piece they now regard as a standard, beginners *rondalla* piece.<sup>1175</sup> Post-transition Rondanihan beginners also usually begin learning with a *doh* to *doh* scale, played initially in a lower and then higher register. Each degree of the scale is played, first in single notes, and then later as a tremolo.<sup>1176</sup> This kind of deliberate, instrumental training is, however, limited to the first year of involvement, and not developed further as it might be in

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<sup>1172</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1173</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1174</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra ACT, 1 May 2012.

<sup>1175</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1176</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra ACT, 1 May 2010.

the study of classical music on other, Western instruments. There is no syllabus, or structured curriculum, that guides the instrumentalists through to intermediate and advanced level. Mr Bull explained:

After one year they are out of our hands, if you like, in the training. And so we haven't taught position-play and how to play in position. We haven't taught like you would if you were doing this was an exam. In an exam you would teach scales in different positions wouldn't you? You know up and down. Well they don't do that because they graduate after one year and then they play in the main ensemble. They sort of learn on the fly.<sup>1177</sup>

Camille Tagaza confirmed: "As a Newbee you learn the *doh* to *doh* and that is the last you ever hear of something like that!"<sup>1178</sup>

Post-transition Rondanihan core group rehearsals begin with tuning and announcements. This can delay the start of actual, playing time.<sup>1179</sup> Although post-transition Rondanihan's core group no longer does scales, or specific, technical exercises or studies, slower or more familiar repertoire is used as a warm up. They frequently play "*Ili-ili Tulog Anay*" or "*Silayan*", for example, to warm up and focus on their tremolo.<sup>1180</sup> This is shown on Auxiliary Disc One, track 13. The remaining time is spent playing repertoire.<sup>1181</sup> In addition,

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<sup>1177</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1178</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1179</sup> Camille Tagaza, describing an ideal, imagined rehearsal, mentioned the idea of a punctual start with members arriving early to tune their instruments prior the official starting time.

<sup>1180</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1181</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

the content of current, post-transition Rondanihan core group practices tends to be determined by practical considerations and, in particular, impending performances.<sup>1182</sup>

The rehearsal activity sequence also includes break time and post practice socializing.<sup>1183</sup>

Break time with snacks is important to Australasian *rondalla* members and it both motivates and intensifies their enjoyment of ensemble participation.<sup>1184</sup> The socializing is as important for adults as it is for children.<sup>1185</sup> Post-transition Rondanihan core group, however, does not have a break time<sup>1186</sup> while beginners, who have a short concentration span and can “barely last forty-five minutes”, do have a break.<sup>1187</sup>

### 7.3 Musical and Technical Processes

#### Seating Arrangement

Variations in seating arrangement between rehearsal and performance can be noted. *Rondalla* instrumentalists usually sit in a curve formation but the players lack control over the degree of curvature, which is frequently determined by the space in which they play. In a small room, a sharper curve is necessary.<sup>1188</sup> The influence of rehearsal venue of seating arrangement can be illustrated by Jerusha Bull’s recollection of Rondanihan in transition. At that time they began rehearsing in Isabella Plains School hall, and the bass and guitars moved from the left,

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<sup>1182</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1183</sup> Advanced players, such as Celine Reid, Camille Tagaza and Jerusha Bull used the post-practice time for informal jamming and would try to play through challenging pieces such as “*Isahan sa Pagkakaisa*” just for fun. They played through anything that they spontaneously remembered.

<sup>1184</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1185</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010. Unfortunately, although the parents of children in the Philippine *Rondalla* of Victoria also enjoyed the chance to meet and socialize while their children are practising on Friday evenings, the Footscray Baptist Church has determined that this time should be used for Bible study.

<sup>1186</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1187</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1188</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

(from the instrumentalists' perspective), to the right hand side of the group.<sup>1189</sup> Currently, since post-transition Rondanihan's core group is smaller, conductor Camille Tagaza has encouraged them to sit one single row, rather than in double or multiple rows.<sup>1190</sup> In the past, Rondanihan used to sit in two lines with *bandurria* one and *bandurria* two at the front; *laud*, *octavina* and guitar at the back. She currently places them in the one line with *bandurria* ones next to *octavina* and *laud* and next to *bandurria* twos. Camille explained that if there are more players than can fit into one row, they should sit behind in their respective sections.

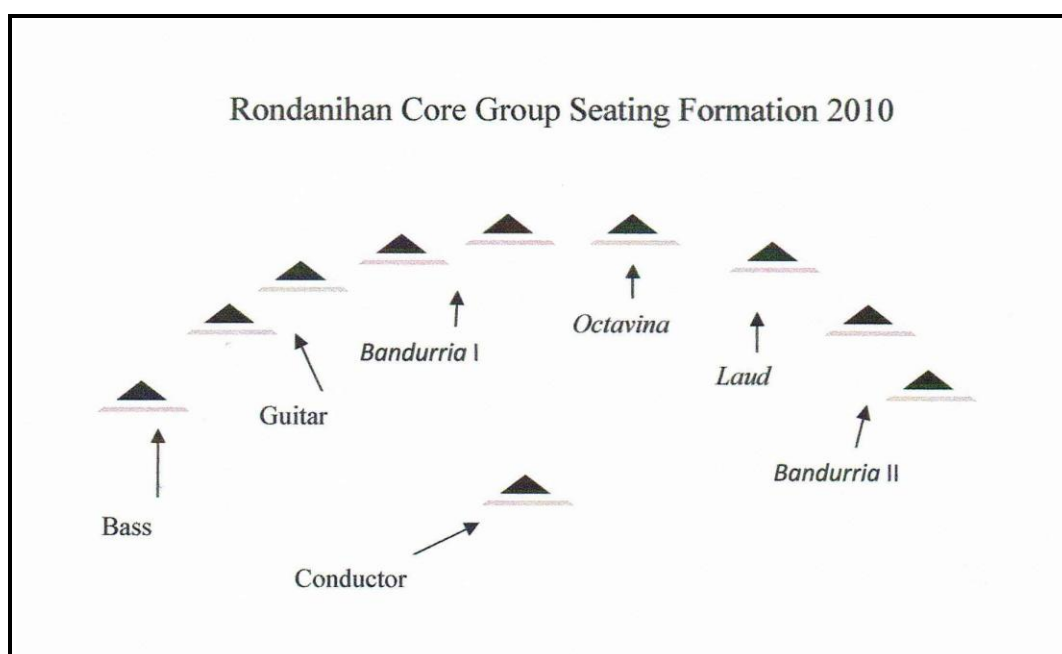


Figure 69 Seating formation used by Rondanihan core group, 2010

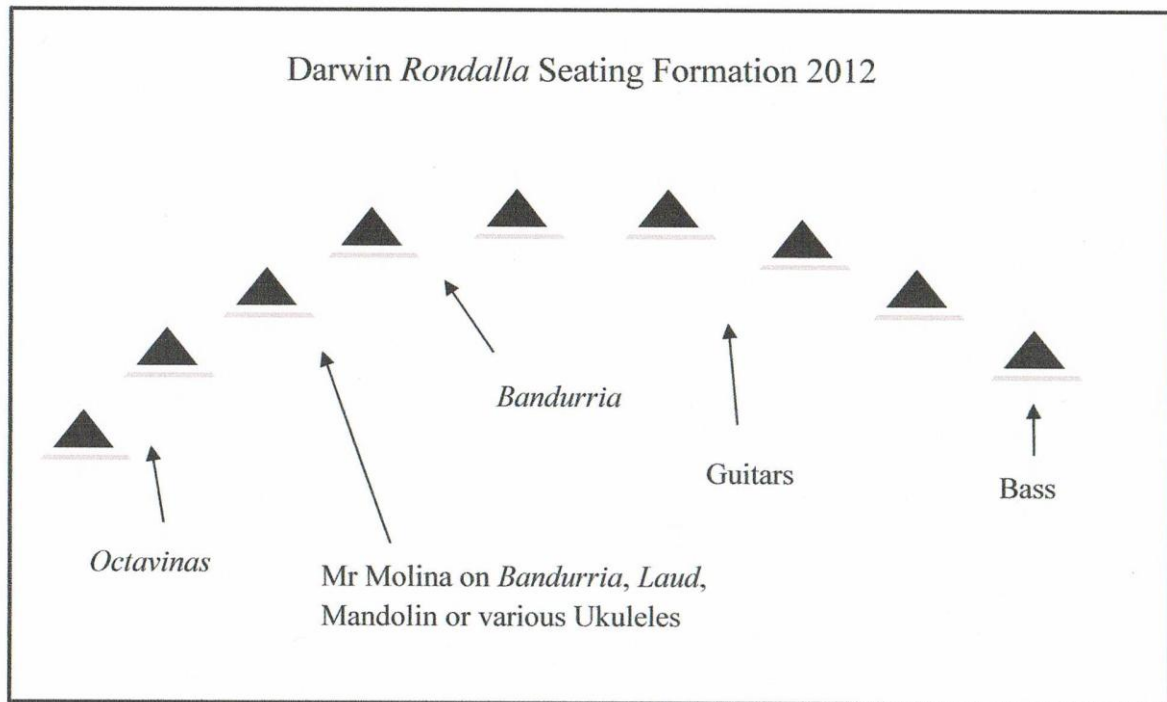
The Darwin *Rondalla*, which does not have a conductor but is rather led by nods from Mr Molina while he plays seated within the curve, and interactive glances between members in

<sup>1189</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1190</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.



the manner of a string quartet,<sup>1191</sup> has a contrasting seating arrangement which is shown below:



<sup>1191</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. Mr Molina, a multi-instrumentalist sits within the curve between the *bandurrias* the *octavinas* so he can hear both and decide which part he will support. If he decides that the *octavina* needs support he plays the mandolin in its lower register.

## Rhythm

In a Philippine *rondalla*, where tremolo textures predominate, a special way of experiencing rhythm and, as a result, particular rhythmic problems emerge. During fieldwork, the researcher noted: awareness that might be described as “pulsing” or a combination of emphasis and an attempt to simultaneously sound the main beat of a bar with the kind of expressive, dynamic swelling afforded by the device of tremolo.<sup>1192</sup> The articulation of off-beat, guitar chords was also a point of interest. Chords produced on beats two and three of a measure can be rendered in a variety of ways, some of which promote a slight feeling of syncopation. To this researcher’s ears, such variety makes the music sound more attractive. For example, beat two (of a three beat bar) can be delayed by rolling the chord, or one or both of the guitar chords can be rendered “clipped” or staccato. This brings up the question of descriptive vs. prescriptive notation. Although the guitar part may have a series of crotchets marked with staccato dots, it is unclear if they are really intended to be cut short by the player, or if they are an anticipation on the part of the person writing the score of the lack of true ‘sustain’ possessed by most guitars. Guitarists in Australasian *rondallas* tend not to consider these aspects.

The rhythmic difficulties listed below were observed during fieldwork. Faced with these problems the role of the conductor in *rondallas* becomes even more important.<sup>1193</sup>

### Rhythmic Problems and Difficulties:

- Recommencing new, melodic phrases as a group after a long tremolo phrase ending<sup>1194</sup>
- Counting rests during long, tacit sections on guitar

<sup>1192</sup> K. Rockell, fieldnote, Canberra ACT, 10 May 2010.

<sup>1193</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1194</sup> K. Rockell, fieldnote, Wanniasa, Canberra, 3 May 2010.

- Counting and executing groups of three, up-beat semiquavers or particularly three, up-beat quavers leading in to a 3/4 bar, in pieces like “*Ili-ili Tulog Anay*” and “*Itik-itik*”, which creates the effect of a hemiola<sup>1195</sup>
- The coordination of precise, simultaneous plucking.<sup>1196</sup>
- Untidy tremolo textures due to varied plucking speeds, approaches and the fact that this technique is not notated in a strongly prescriptive way<sup>1197</sup>
- Unintentional acceleration as a result of overexcitement<sup>1198</sup>
- Varied tempi when there is a fluid exchange of conductors mid-rehearsal
- The lack of basses and guitars in the current, post-transition Rondanihan beginner and lower-intermediate groups, to offer rhythmic support<sup>1199</sup>

### Conducting Strategies: Communicating Rhythmic Ideas

To achieve rhythmic coordination the conductor teaches and reinforces rhythm while individual instrumentalists apply listening and counting strategies. Mr Ramirez used to play and tap on the body of his guitar to express rhythmic ideas to the *rondalla*. He would also delegate rhythmic control to his son, asking him to enforce the rhythm or play slower or faster.<sup>1200</sup> Jerusha Bull says that when teaching beginners, she shouts out or verbalizes the *sol-fa* syllables loudly to help them grasp rhythmic patterns.<sup>1201</sup> When working with the

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<sup>1195</sup> K. Rockell, fieldnote, Wanniasa, Canberra, 15 May 2010.

<sup>1196</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1197</sup> K. Rockell, Fieldwork observation, Wanniasa, Canberra ACT, 15 May 2010. Mr Bull’s approach to tremolo, in particular, is influenced by his participation in a mandolin orchestra and contrasts with the tremolo of several other members.

<sup>1198</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1199</sup> K. Rockell, fieldnote, Wanniasa, Canberra, 15 May 2010.

<sup>1200</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1201</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

lower-intermediate or “Newgrad” group, which at the time of her interview was made up primarily of Vietnamese players, however, she claps the rhythm for the students instead.<sup>1202</sup>

Individual core group members also claimed to apply a variety of listening strategies to stay in time. These included:

- Listening to an instrument in the same register
- Listening to the bass
- Being sure to know the other parts<sup>1203</sup>

Charisse Enriquez, for example, who plays *bandurria* two, says that to stay in time she listens to the *bandurria* one because its parts share strong rhythmic similarities.<sup>1204</sup> The double bass has an important role in keeping the group together rhythmically. Mr Oringo also emphasized the importance of the double bass for the guitar section: “... we need the double bass. We really hang off the double bass.” *Rondalla* textures frequently require the guitars to play on off-beats preceded or cued by a bass note on the beat or at the beginning of the bar. Mr Oringo says that, because of this “when the double bass is not practising we find it difficult to get our timing”.<sup>1205</sup>

## Dynamics

The Bull sisters, who teach post-transition Rondanihan beginners and lower-intermediate players, had specific ideas about how to approach dynamics. Abbiah, for example, pointed out that, because of the limited dynamic range of plucked-string instruments, it is necessary

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<sup>1202</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

<sup>1203</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1204</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1205</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

to reduce the volume before commencing a crescendo.<sup>1206</sup> Jerusha explained that a dynamic swell should be followed by a decrease in volume.<sup>1207</sup> Aside from these examples, this researcher did not observe that Rondanihan placed a strong focus on dynamics or to frequently employ terrace dynamics or echoes when repeated figures occurred. Specific combinations of staccato and legato articulation were also not employed as expressive devices. Mr Bull sometimes reinforced the primary, melodic line, by playing along on his mandolin, especially when only a small number of *bandurria* players were present.<sup>1208</sup>

### Performance Preparation

In addition to practising the various ceremonial, holding positions, which will be explained in a later section, performance-preparation rehearsals focussed on expressive body language, memorization and some dynamics. Camille Tagaza, for example asks the players to close their folders and play as much as possible from memory. She encourages the players to use expressive body language and emphasized that without it the Filipino audience wouldn't take any notice at the Philippine Independence Day Ball.

If the *rondalla* is performing with dancers, a combined practice is necessary.<sup>1209</sup> Mr Bull pointed out that there are two ways to perform a *rondalla* piece. The “dance accompaniment way” with many repeats and the “concert way” which is a more succinct rendering of the

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<sup>1206</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 2 May 2010.

<sup>1207</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 15 May 2010.

<sup>1208</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 22 May 2010.

<sup>1209</sup> K. Rockell, fieldwork observation, 3 May 2010. Rondanihan practised “*Cariñosa*”, “*Tinikling*” and “*Manton de Manila*” in preparation for the Philippine Independence Day Ball 2010. On this occasion, both the Cultural Officer and the President of the ACTFA-SCA attended the rehearsal to discuss their planned dance items. ACTFA-SCA’s Cultural Officer explained that her group’s presentation would be entitled “*Sulyap*” [glance or glimpse]. She expressed strong interest in performing the dance “*Manton de Manila*.” Mr Bull also appeared to be particularly interested in dance accompaniment. He mentioned his experience playing for bush dances and showed this researcher a tune which he claimed that he hoped to arrange for *rondalla*.

form.<sup>1210</sup> When practising the dance accompaniments reading from scores, players write sequences of capital letters such as ABABBCBDE, which represent the repeated sections, in the margin of their scores as a memory aid. Negotiating such a complex sequence of repeats can be problematic and the letters difficult to follow.<sup>1211</sup>

## Teaching

Those individuals teaching or conducting Australasian *rondallas* are not paid and do so as a kind of “community service”.<sup>1212</sup> On the other hand, they do gain the opportunity to develop their own music-educational skills. Mr Ramirez was even able to attend a community-orchestra, conducting course in Melbourne. This course was under Brett Kelly as part of a Symphony Services Australia programme and included the opportunity to conduct opera and orchestras.

Although in most Australasian *rondallas* one individual has the designated role of conductor or teacher, in practice there is some variation. In post-transition Rondanihan’s beginner and lower-intermediate ensembles there is a fluid exchange of teaching responsibility between Mr Bull and several of his daughters, necessitated by their family’s busy lifestyle.<sup>1213</sup> Abbiah Bull recalls that in pre-transition Rondanihan, Mr Ramirez would tend to have the group run through entire pieces several times.<sup>1214</sup> In contrast, Jerusha Bull tends to work bar by bar, or a few bars at a time, especially with beginners.<sup>1215</sup> *Maestro* Salvador’s conducting role was taken over by Ms Campbell for approximately a year but her authority was mediated by

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<sup>1210</sup> I. Bull, conversation with the author, Wanniasa, Canberra, 3 May 2010.

<sup>1211</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 3 May 2010.

<sup>1212</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1213</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 1 May 2010.

<sup>1214</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1215</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010

*Maestro* Salvador's authority as a senior Filipino. During 2011 Ms Campbell's role was taken over by *Maestro* Salvador's son Edgar.

Mr Ramirez encouraged students to give of their best and maintain a smile while performing. He injected humour into his teaching,<sup>1216</sup> and was also temperamental; frequently breaking out into exuberant bursts of song during rehearsal and sometimes growling if they weren't concentrating.<sup>1217</sup> Arranger Mr Hooley, who grew up in PNG (Papua New Guinea), made the observation that Mr Ramirez appeared to be "first among equals" when conducting and teaching the *rondalla* and the communication process at rehearsals was similar to that of PNG in being "very dynamic and fluid and consensus based".<sup>1218</sup> Mr Hooley commented that Mr Ramirez "wasn't directive in the way a Western conductor might be".<sup>1219</sup>

In intergenerational Australasian *rondallas*, English is necessarily the directive language, while Philippine language is used for joking asides between adult members who retain fluency.<sup>1220</sup> In directing *rondallas*, tag-words such as "letter A", "repeat" or "section one" are more frequently employed than full, descriptive sentences. In most cases, *sol-fa* syllables are used refer to individual notes, suffixing the words "sharp" or "flat" after the *sol-fa* since it is a fixed-*doh* system.<sup>1221</sup>

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<sup>1216</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Mr Ramirez's sense of humour was not wasted on his young instrumentalists. His direction to "play *Climb Every Mountain* from the top" was finally appreciated by the group after the joke was understood by Jerusha Bull and she then pointed it out to the other children

<sup>1217</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1218</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

<sup>1219</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

<sup>1220</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

<sup>1221</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

## The Social Dimension

The social dimension of *rondalla* activity, or more specifically the extra or para-musical, social dimension has already been mentioned in a previous section in relation to motivation for participation. According to Calubayan, “A band is a society in itself. To succeed, it must flow together not just musically but in feelings. And simply, it will not flow if it is full of personality hassles and differences in goals”.<sup>1222</sup> Calubayan believes that, aside from musical development, participation in *rondalla* enables players to learn “teamwork of the most exciting description and get a good lesson in public spirit...”<sup>1223</sup>

In rehearsal, this aspect is most prominent in the mid-rehearsal break time, and during post-rehearsal, free interaction. Because of the relatively low volume level of plucked-string instruments, it is even possible for some members to engage in spoken conversation while playing.<sup>1224</sup> Although rehearsal activity can seem to serve the goal of performance, in a sense, rehearsals are of more importance because they are engaged in more regularly and frequently. In all cases but post-transition Rondanihan, rehearsal is firmly integrated into a broader framework of Filipino, social and cultural activity.<sup>1225</sup> Current leader, Mr Bull, explained that since Mr Ramirez left the *rondalla*, and practices are no longer held at the Ramirez’s home, this aspect is lacking. Mr Bull hopes find a way to “replace the “Filipino atmosphere”.”<sup>1226</sup>

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<sup>1222</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 13.

<sup>1223</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 14–15.

<sup>1224</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 10 May, 2010.

<sup>1225</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. Nevertheless, Jerusha Bull definitely sees this social aspect of Filipino *rondalla* to be a distinguishing characteristic. She also sees the *rondalla* as being one branch of Filipino cultural activity in Canberra in the same way that there is a group which focuses on folk dancing.

<sup>1226</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. Mr Bull also very much enjoyed the “Filipino atmosphere” and pointed out that it was something that greatly attracted his daughters. He suggested that the current loss of Filipino youth membership in Rondanihan is due to “the loss of youth activities and the number of them they used to have ... fund-raising nights and trivia nights.” He pointed out, however, that there



### Intergenerational Ensemble Membership's Impact on Rehearsal Process

In a previous section it was noted that Australasian *rondallas* tend to be intergenerational. This kind of group make-up impacts on *rondalla* pedagogy to some extent. Firstly, there is the perception that instrumentalists of different ages had different, modes and speeds of learning.<sup>1227</sup> In pre-transition Rondanihan, for example, there were older members who didn't want to learn at the same time as children because they were concerned that their learning process was slow and they felt embarrassed.<sup>1228</sup> Some older members had trouble approaching pieces with more rapid tempos such as *Philippine Airs*. Further, adults believed that their hands and fingers were too large to play the primary, melodic instrument, the *bandurria*, restricting them to the other *rondalla* instrument and associated musical roles. Professional commitments also restrict adult participation. According to *Maestra* Hoare, although individual, home practice is desirable, the members of her *rondalla*, who are primarily adults, "all busy working parents so you cannot expect them to do a regular practice at home following the guidelines."<sup>1229</sup> Youth members, on the other hand, sometimes adversely affect rehearsals with bad behaviour such as talking back rudely to the conductor and dropping, or leaning on, their instruments.<sup>1230</sup>

## 7.3 Instrumental Technique

### Introduction: Technique -A Largely Unconscious Process

Engaging Australasian *rondalla* participants at a conceptual level encouraged them to reflect, often for the first time, on instrumental technique. Thus, it follows that, in Australasian

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are currently opportunities to socialize during the break time at beginner's practices on Saturdays and also on Thursdays evening after the guitar class he teaches, when the participants share tea, biscuits and conversation.

<sup>1227</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1228</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1229</sup> B. Hoare, phone conversation, 27 July 2010.

<sup>1230</sup> K. Rockell, fieldwork observation, Wanniasa, Canberra, 1 May 2010.

*rondallas*, many aspects of technique operate unconsciously and not according to structured rules or guidelines. There was, however, evidence of a naturally developing, technical awareness, particularly on the part of members who had joined pre-transition Rondanihan as children. This was characterized by the “discovery” of alternative fingerings in higher positions on lower courses of strings and even sophisticated ideas about the interaction of wrist, forearm and elbow when playing tremolo.<sup>1231</sup>

### **Individual Seating Position or Manner of Holding *Rondalla* Instruments**

*Rondalla* instruments, with the exception of the guitar and double bass, which have their own playing positions, are held in a similar manner.<sup>1232</sup> Camille Tagaza explained that Rondanihan members initially learned how to hold their instrument by “watching or seeing how *Tito* Roy [Mr Ramirez] holds it”.<sup>1233</sup> She described this position: “The body of the instrument on the right leg at approximately at a forty-five degree angle and you should lean you right arm on the edge of the forearm, on the body of the instrument.”<sup>1234</sup> In practice, however, the angle of the instrument’s neck is usually higher than a forty-five degree angle, falling between forty-five degrees and vertical.”<sup>1235</sup>

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<sup>1231</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010. Position changes led to the awareness of alternative fingering for notes of the same pitch at different points higher up the neck. These fingering possibilities were framed by interviewees as personal discoveries and not as a standard fingering approach as is the case of other string players in the Western classical music tradition. Sean Coggan remembers being taught to stay in first position and only to change position or move up the neck on the highest string. Later, he found that by using equivalent notes in higher positions, unnecessary shifts can be avoided: “I found that you really do have to move up and down the neck for certain note combinations so I figured out where all the equivalent notes were, up and down the frets.”

<sup>1232</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 123–26. This position contrasts with the Spanish position where the use of a footstool for the left foot is advised. In the case of the Spanish *bandurria*, crossing the left leg over the right is advised to bring the instrument closer to the player.

<sup>1233</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1234</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1235</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.



**Figure 70** *Bandurria* playing position 1



**Figure 71** *Bandurria* playing position 2



Figure 72 *Bandurria* playing position 3.



Figure 73 *Bandurria* playing position 4.

Like the seating formation, the individual seating position is strongly influenced by the space available for performance.<sup>1236</sup> Although normal for the double bassist, playing while standing is seen as a deviation from the standard playing position. In the past however, several Rondanihan members have played standing up as part of “a small presentation that included acting and dancing.”<sup>1237</sup> According to Celine Reid, at one point, she, and several other members, acquired straps for their instruments.<sup>1238</sup>



**Figure 74 Ceremonial holding position demonstrated by the Bull sisters.**

<sup>1236</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Armande Oringo explained that the seating position “depends how squashed up the seating is” and demonstrated the more vertical position of the instrument’s neck that is adopted in a cramped situation. Mr Oringo believes that cramped seating is particularly problematic for the guitarists who are “pushed into to playing in a very awkward position.” He believes that traditional, classical guitar position is best because it gives visual access to the fingerboard. Maricel Oringo says that the seating position and angle of neck adopted depends on “who you are sitting next to.” In her case this is often Mr Bull, whose expressive body language when playing and rocking action of his instrument’s neck caused her to “usually get hit in the head.”

<sup>1237</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1238</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010. Celine Reid explained: “We’ve had some skits before where we had to play standing up but, I don’t know, it gets a little bit awkward, it would be easier with *octavina* or *laúd* because you have a long neck [and] you can like rest in on your hips, but with the *bandurria* you really have to hold it up yourself.”

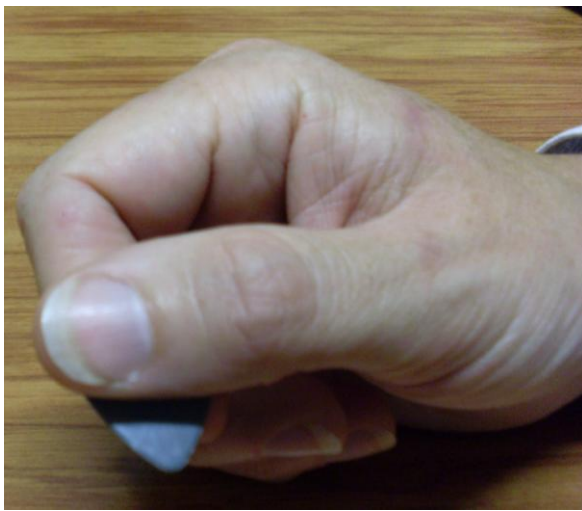
In addition to the standard playing position there is also a ceremonial position used in performance which involves holding the neck of the instrument vertically.<sup>1239</sup>

## **Plectrum Technique**

### **Plectrum grip**

Australasian *rondalla* members' plectrum grips correspond to either one of the two approaches presented by Culig:<sup>1240</sup>

#### **Type One (plectrum braced by thumb and index finger only)**



**Figure 75 Plectrum grip type one: Thumb and index finger.**



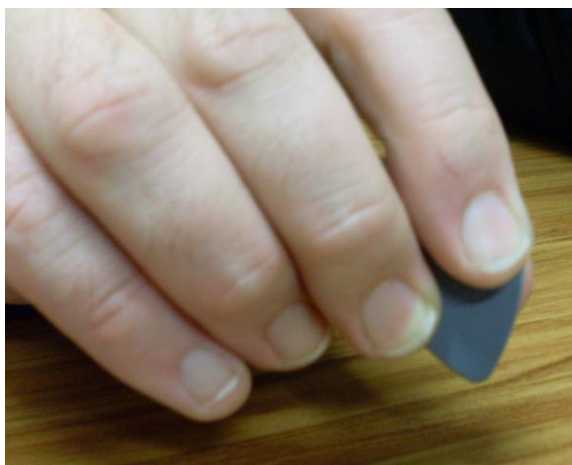
**Figure 76 Plectrum grip type one: Thumb and index finger (alternative view).**

<sup>1239</sup> Oringo Family, group interview, 19 May 2010

<sup>1240</sup> Culig, "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities."



**Type Two (plectrum braced by thumb and both index and middle fingers)**



**Figure 77 Plectrum grip type two: Thumb and both index and middle fingers.**



**Figure 78 Plectrum grip type two: Thumb and both index and middle fingers (alternative view).**

Celine Reid, for example, who believes there is “no ‘right’ way of holding a pick,” uses the two fingers grip while Charisse Enriquez sometimes uses one and sometimes two.<sup>1241</sup> Celine described the plectrum grip: “It is like you are holding a pencil but flatter... You try to like base it on how you hold a pencil.”<sup>1242</sup> *Maestra* Hoare in New Zealand recommends that *rondalla* players use a “wide-shaped” plectrum which has more space to grasp and is less

<sup>1241</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1242</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

likely to be involuntarily released during performance. She also recommends the use of a hard rather than a soft pick.<sup>1243</sup>

### **Angle of Plectrum Attack**

Approaches to the angle of the plectrum attack exhibited variation. Jerusha Bull believes that it is important to play square on to the strings with the pick at a ninety degree angle rather than angled or slanted at forty-five degrees. She also pointed out that the pick can't sit too deeply in the strings because it will inhibit the execution of tremolo.<sup>1244</sup> *Maestro* Salvador, however, advocates an oblique attack where the plectrum is not parallel to the strings but "a bit inclined",<sup>1245</sup> an approach this researcher also observed used by many players at the Third International Rondalla Festival in the Philippines.<sup>1246</sup>

### **Stroke Direction**

Most players tend to use down-strokes, which refers to a plucking action in a downwards direction. Abbiah Bull, for example, explained that the use of down-strokes has become a habit for her and that she uses them for "all the quavers that aren't tremoloed."<sup>1247</sup> For rapid passages, however, such as those that appear in "*Sayaw sa Bangko*", alternating down-and up-strokes are used.<sup>1248</sup> An exception to the preference for down-strokes was provided by

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<sup>1243</sup> B. Hoare, written interview, October 24 2010.

<sup>1244</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1245</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1246</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 11–20 February 2011.

<sup>1247</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1248</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.



Armande Oringo, who prefers to pluck in an upwards direction,<sup>1249</sup> reminiscent of the Spanish *contrapúa* (reverse *alzapúa* beginning on an upstroke) technique.<sup>1250</sup>

The only player observed using a supported plectrum stroke, analogous to *apoyando* on the classical guitar, was Mr Bull, who is influenced by mandolin technique. This stable type of down-stroke, which is analogous to the *apoyando* or “rest stroke” of the classical guitar, can be created by allowing the plectrum to come to rest on the nearest of an adjacent course of strings on completing a stroke. When Mr Bull employed this technique, he demonstrated a slight over-angling of the pick to promote the action. This not only stabilizes the hand but also keeps the plectrum close to the strings and makes it easier to recover and make another stroke.<sup>1251</sup>

Up and down-strokes of the plectrum are not generally marked on the *rondalla* scores.

Rondanihan, however, does occasionally provide stroke direction marks but only to teach beginners a “down, down-up, down, down,” picking style.<sup>1252</sup>

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<sup>1249</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Armande’s older sister Celeste also claimed that she also plucks upward and that it creates a sense of ease of motion for her. She believes that in down strokes “you have to bring your hand all the way back [recover the hand after a down-stroke].” The picking action which Celeste claims brought her hand too far forwards [making a large recovery necessary] involved a free, picking action followed by a substantial movement forwards, and away from the string, with the whole arm. This tendency would be corrected by the use of a supported down-stroke as used by Mr Bull. A justification for plucking in the opposite direction was offered by Armande’s mother Mrs Oringo who drew an analogy with cooking and pointed out that, in her observation, Filipinos tend to slice vegetables in the opposite direction from Australians of a European background. Camille Tagaza, however, takes responsibility for Armande’s alternative approach and has tried to correct his habit. She says that she did not teach Armande when he was a beginner and he now has a habit that is very hard to break.

<sup>1250</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 123–26. Another plucking pattern, called *articulación triple* (down down up or down up down) is also used in Spain.

<sup>1251</sup> K. Rockell, fieldnote, Wanniasa, Canberra ACT, 20 May 2010.

<sup>1252</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

## Tremolo

Interviewees were unanimous in variously describing the tremolo as sounding like one sustained note. The illusion of a sustained sound, however, draws attention away from the actual sound of a plucked-string tremolo. According to Mr Bull, “There is no doubt that the tremolo does have a particular feeling in that it is stopped and started again really quickly.”<sup>1253</sup> Players strive to “minimize the sound of the up and down”<sup>1254</sup> and “get rid of the attack of the pick so it’s more gentle”.<sup>1255</sup> When executing tremolo, Australasian players tended not to consider specific, rhythmic groupings but rather to just “sense it”.<sup>1256</sup> The general, audible impression of Australasian *rondalla*’s tremolos is that of groups of four semiquavers. The idea of a tremolo being made up of groups of four semiquavers may, however be only conceptual. *Rondalla* instruments being strung with courses of two or three strings necessitate the passage of the plectrum through and back across the strings. Abbiah Bull explained that each of the three strings making up a course, are struck at once “but not at exactly the same time ‘cause that wouldn’t be possible.” By slowing down video footage of individual Rondanihan members executing a sustained tremolo, the general tendency of the plectrum’s passage through a course of strings and the actual resultant rhythm of Rondanihan member’s tremolos was established. Sample footage of these tremolos appears on Auxiliary Disc One, tracks 9 and 10.

Although Mr Ramirez, who does not play the *bandurria*, *laúd* or *octavina*, first taught the basic plectrum grip and tremolo to Rondanihan,<sup>1257</sup> Professor Calubayan’s visit to Australia

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<sup>1253</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>1254</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1255</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1256</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010.

<sup>1257</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010. According to Sean Coggan, the tremolo of *rondallas* in the Philippines is much smoother than that of Rondanihan. He believes that this

most strongly impacted on the group's approach to tremolo. Celine Reid recalls: "He was like a 'Nazi of tremoloing.'"<sup>1258</sup> He'd get us to sit there for ages, tremoloing."<sup>1259</sup> Rondanihan's exposure to *rondallas* at the International Rondalla Festival in the Philippines also inspired Mr Ramirez and, on their return to Australia, he pushed for instrumentalists to increase their tremolo speed.<sup>1260</sup>

Without the necessary physical preparation, rapid tremolo can be difficult and sometimes painful. Celine Reid talked about the initial physical problems associated with learning tremolo: "Especially when you start, your muscles they get all cramped up."<sup>1261</sup> Mr Bull believes that development of tremolo technique takes time. Because beginners need to learn to play up and down-strokes with a good tone anyway, he likes to introduce the tremolo technique to beginners quite early on in the training.<sup>1262</sup> In Spain, *Maestro* Vivar advises that *tremolo* should be first taught very slowly in crotchets. He agrees that it should be begun early in the training.<sup>1263</sup> Mrs Datario in Melbourne also encourages the children in her group

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is because Rondanihan were all originally taught a "slow way of doing it" which involves twisting the wrist. Sean claims that his approach is much faster. He "vibrate[s] the whole arm from the elbow which cause the hand to judder at the wrist without actually using the muscles there."

<sup>1258</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010. Camille Tagaza explained that it was a shock for the group when Professor Calubayan criticized the groups' tremolo and that it even made one member cry.

<sup>1259</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1260</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1261</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1262</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull also explained that, for beginners, the focus on tremolo should not override or obscure the melody: "It's very hard for those players who aren't picking up the reading to know 'where you're at' because it's just a whole bunch of tremolo. They don't hear the rhythm of the piece."

<sup>1263</sup> C. Vivar, personal interview, Valladolid, Spain, 16 May 2011.

to use tremolo but she has an understanding attitude towards children who do not execute tremolo rapidly.<sup>1264</sup>

The equation of tremolo with the rapid and continuous repetition of a single pitch is also an oversimplification. Shorter notes often only require short bursts of tremolo at the beginning of each note as shown in the second of the following two examples.

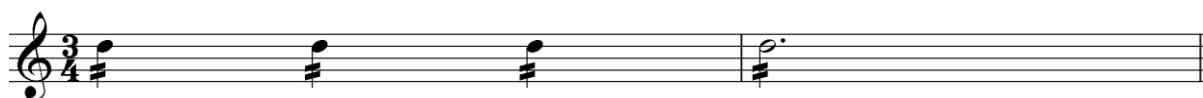


Figure 79 Tremolo example one as notated.



Figure 80 Tremolo example one as played.

In the case of two separate, longer notes of the same pitch, the tremolo is briefly halted in a kind of phrasing separation. The tremolo doesn't continue right to the end of the bar but actually stops for the duration of a quaver or semiquaver and then starts again as shown in the second of the following two examples.<sup>1265</sup>



Figure 81 Tremolo example two as notated.



Figure 82 Tremolo example two as played.

<sup>1264</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1265</sup> J. Bull, private *octavina* lesson, Canberra ACT, 6 May 2010.

Mr Bull claims to have been the one to introduce these kinds of concepts to Rondanihan and Mr Ramirez had not dealt with them prior to his joining.<sup>1266</sup>

The marking of tremolo in Australasian *rondalla* scores is not standardized. Mr Datario, for example, uses an underline to indicate tremolo while Abbiah Bull described “three lines slanting downwards.”<sup>1267</sup> Although three lines would indicate demisemiquavers, unlike the above examples notated as semiquavers, most players in Rondanihan, particularly beginners, tended to play tremolo as semiquavers. In the absence of markings, guidelines such as “tremolo every note longer than a crotchet” inform the players.

In the post-transition Rondanihan core group there is a variation in the speed and extent of tremolo between individual players.<sup>1268</sup> Although there are extreme variations within the group such as “Armande tremoloing backwards,”<sup>1269</sup> the main divide seems to be between Mr Bull’s approach and that of the other players. Mr Bull recognizes that his own understanding of tremolo is influenced by his experience of the mandolin world where “we only tremolo what’s marked because the composers and the arrangers are now marking their pieces where they want tremolo.”<sup>1270</sup> Mr Bull feels that the current Rondanihan group, on the other hand, have a tendency to tremolo everything and this approach is not to his taste.<sup>1271</sup> This issue was commented on by several interviewees. Charisse Enriquez, for example, is upset when she is tremoloing notes in “*Sampaguita*” and she notices that Mr Bull is picking single strokes.<sup>1272</sup>

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<sup>1266</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1267</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1268</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1269</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1270</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1271</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1272</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

## Tone Colour and Sound Production

Rondanihan interviewees described tone colour as an individual choice, modulated by the authority of the conductor and appropriate for a particular section or piece of music. For example, a faster piece might require a brighter tone while a sweet sound might be employed in a “sweet or romantic song.”<sup>1273</sup> These ideas were supported by *Maestra* Hoare in New Zealand who described two main styles of plectrum attack. The first, which should be used for lullabies or serenades, is created by, “gently touching the strings with a gradual increase and decrease of the volume.”<sup>1274</sup> The second type of attack, which is used for marching music, fanfares, or any tune that needs to attract people’s attention, results from “a strong accented touch of the strings.”<sup>1275</sup>

Vibrato is not employed on *rondalla* instruments as it is on other plucked-string instruments.<sup>1276</sup> Rondanihan interviewees identified three ways in which a *rondalla* instrumentalist controls tone colour and sound production:

1. Intensity of attack<sup>1277</sup>
2. Degree of relaxation of the right wrist<sup>1278</sup>
3. Amount of pressure applied to the strings<sup>1279</sup>

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<sup>1273</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1274</sup> B. Hoare, written interview, 24 October 2010.

<sup>1275</sup> B. Hoare, written interview, 24 October 2010.

<sup>1276</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. According to Mr Bull, vibrato is not used on the *bandurria*: “I think with the high-tension strings it doesn’t make much difference.” Although he is not totally sure that this technique is not used by virtuoso players with strong techniques he has not yet encountered it. He has tried doing vibrato on *octavinas* and *laúds* but, as far as Rondanihan is concerned he says “I wouldn’t think that it is a key thing that is going to come through in our playing.”

<sup>1277</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1278</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1279</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

4. The point along a course of strings where the plectrum strikes, in relation to bridge or sound hole.<sup>1280</sup>

### **Left Hand (Fingerboard Hand) Fingering**

Left-hand fingering is not usually marked on Australasian *rondalla* scores and fingering choices appear to be guided unconsciously as a result of the left-hand's position. Camille Tagaza is of the opinion that, even if the fingering was marked, the students would not take notice of it.<sup>1281</sup> Although Rondanihan's preliminary exercise for new beginners had the left-hand finger numbers pre-marked, the scores of pieces in their repertoire have only the notes and *sol-fa* syllables.<sup>1282</sup> Where interviewees had considered the idea of marking fingering on a score it was as a result of musical training external to the *rondalla* on an instrument such as piano or violin.<sup>1283</sup> Mr Bull, however, explained that he has recently begun discussing fingering choices with Rondanihan instrumentalists and he has observed that the *bandurria* players tend to "teach and learn from each other" and "sit down and work out fingerings" when needed.<sup>1284</sup>

According to Celeste Oringo, Rondanihan instrumentalists were initially taught the basic notes in one octave, first position and then an octave higher. Camille Tagaza explained that beginners were told to "match the notes with the fingering" which is to say that after determining a basic positional orientation of the left hand to the fingerboard, a particular note would be rendered using the finger corresponding to that fret. Although several positions are

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<sup>1280</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1281</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1282</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1283</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1284</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

possible,<sup>1285</sup> the two main possible orientations are a chromatic four finger position and a violinesque position of three fingers with the distance of a tone spanned by the first and second fingers. Mr Bull uses a violin-like position which he sees as an influence of also playing the mandolin. He believes that this fingering orientation also suits the *bandurria* and points out that when the *doh* to *doh* scale is introduced in the Rondanihan manual this kind of fingering is suggested. The *octavina*, has a longer neck than the *bandurria* and consequently a wider fret spacing. This also influences the choice of basic left hand orientation, depending of course, on the size of the individual player's hand.



**Figure 83 Chromatic four finger position.**

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<sup>1285</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 123–26. In Spain, a “diatonic position” (violin-like position) is recommended for the *bandurria* and *laúd contralto* while a chromatic position along the first four frets should be used on the *laúd tenor* and the *laudón*. Navarro writes that if the first four fret chromatic position is used on the *bandurria* then it is called “*media posición*”.





**Figure 84 Violinesque position.**

Mr Bull explained that, in Rondanihan, the idea of one finger to a fret is taught for temporary, developmental purposes, as it is difficult for children with small hands to make unnecessary stretches.<sup>1286</sup> In addition to the variation in basic positions, and fingering for individual notes, block versus sequential placement of left hand fingers also exhibited variation.

As a trainer of Rondanihan's beginner instrumentalists, Jerusha Bull has noticed variation in the way individual players approach the fingering of the note *si* or B on the third course of the *bandurria*, which is tuned to *la* or A. Some players use the second finger on the note this note, remaining in first position (with the first finger positioned at the first fret).

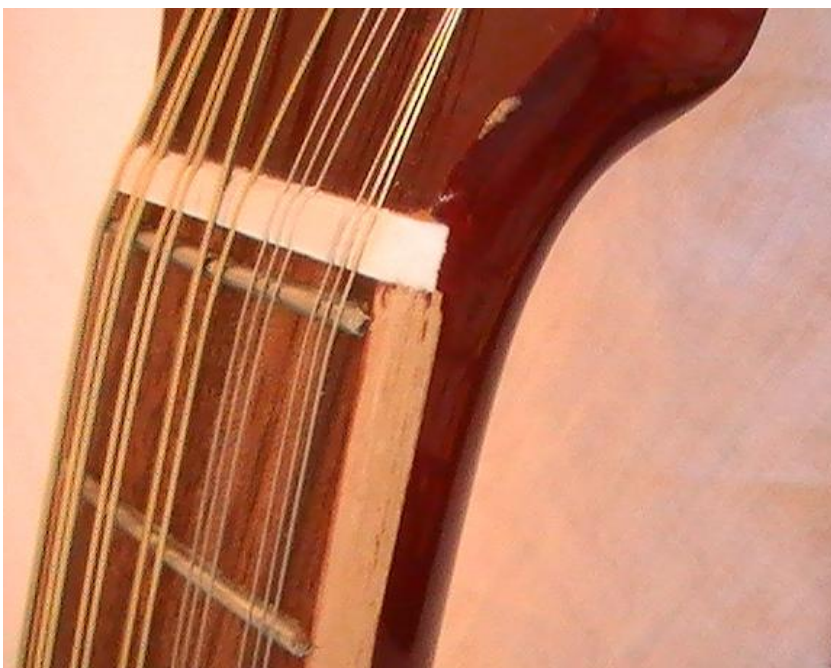
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<sup>1286</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.



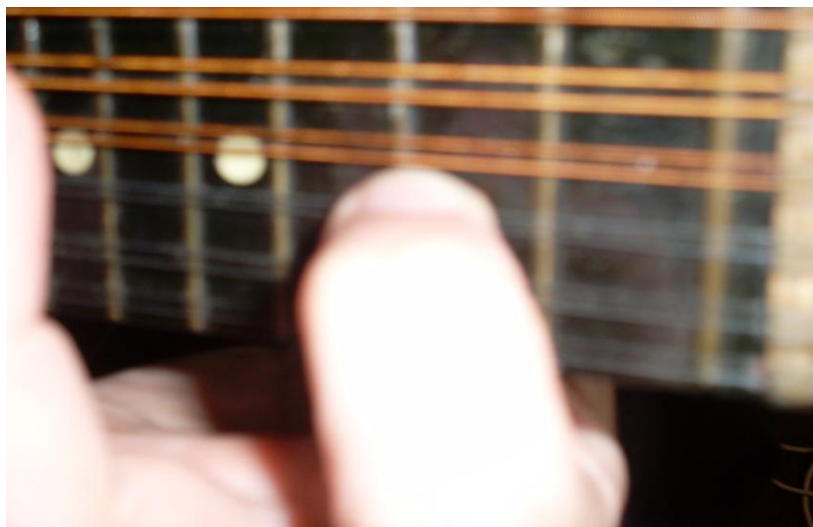
**Figure 85 Fingering of note B with the second finger.**

Others, such as Jerusha, finger it with their first finger; in effect changing position to second position (with the first finger positioned at the second fret) [many *rondalla* instruments have a zero fret which is, in effect, the open string. The first fret here means the location of the first fingered note.<sup>1287</sup>



**Figure 86 Zero fret positioned close to nut.**

<sup>1287</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.



**Figure 87 Fingering of note B with first finger.**

Rondanihan interviewees claimed to execute position changes guided by “muscle memory”<sup>1288</sup> or “finger memory”.<sup>1289</sup> Abbiah and Jerusha Bull, however, explained that for very high notes on the highest course of strings they look at their left-hand fingers and Abbiah calculates the position “relative to the dot [that is marked on the fingerboard]”.

Like vibrato, left-hand slurs, as might be produced on a lute or classical guitar, are not used on the *bandurria*, *laúd* or *octavina*.<sup>1290</sup> Instead of using a left-hand slur a strong/weak articulation is produced by lightening the second note.<sup>1291</sup>

### **Dampening Unwanted Notes**

Mr Bull described a variety of ways<sup>1292</sup> he uses to dampen unwanted notes using either or both the left and right hands.<sup>1293</sup> Left hand damping involved only the lifting of the left-hand

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<sup>1288</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010.

<sup>1289</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1290</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1291</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1292</sup> Rey Marcos and Navarro, *Los Instrumentos De Púa En España: Bandurria, Cítola Y "Laúdes Españoles"*, 123–26. Methods recommended by Spanish *rondalla* experts include: lifting the pressure from the finger which is depressing the note, using the left-hand fourth finger to stop an open string and damping the strings with the right hand, especially at the end of a piece.

finger from the fret it was depressing.<sup>1294</sup> Mr Bull also pointed out that the strings behind the bridge also ring unexpectedly and that he and Sean Coggan, who was very particular about this aspect, would “do a lot of work to try and get people to dampen behind their strings”.<sup>1295</sup>

## **Tuning**

Although accurate tuning was accorded a high value by Rondanihan interviewees, the inevitability of unintentional out-of-tuneness, and some variation between practice and performance was recognized.<sup>1296</sup> Mr Bull wonders whether or not more time should be spent teaching effective tuning procedures to young instrumentalists.<sup>1297</sup> Experienced players like Jerusha Bull and Celine Reid, claim that if an instrument is noticed to be out of tune in the course of play, one only needs to wait for an open string note and then quickly move the left hand away to adjust the string. Jerusha estimates that this rapid gesture can adjust the pitch up to a semitone.<sup>1298</sup>

Although correct tuning appeared important to Rondanihan interviewees in 2010, this situation may not have always been the case. Mr Bull recalls that pre-transition Rondanihan didn't bother tuning much and would sometimes arrive at a nursing home performance having only tuned the instruments two days before. In response to this situation Mr Bull either bought, or suggested that the group buy electronic tuners.<sup>1299</sup>

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<sup>1293</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1294</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1295</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1296</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1297</sup> I. Bull, personal interview, Riverway Thuringowa, QLD, 13 June 2010.

<sup>1298</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1299</sup> K. Rockell, fieldnote, Canberra ACT, 3 May 2010. Charisse Enriquez, however, believes that there has always been at least one electronic tuner available to Rondanihan.

Celine Reid sees that function of the tuner as an aid to fine rather than the broad pitch adjustment.<sup>1300</sup> Instruments are tuned prior to practice, just before playing and during the course of play.<sup>1301</sup> Estimates for the time it takes to tune a *bandurria*, *laúd* or *octavina* ranged from thirty seconds to ten minutes depending on how out-of-tune the instrument is to begin with.

In Rondanihan, two ways of tuning an instrument emerged:

1. Beginning with the outer string of the highest-pitched, treble course and working across the strings towards the bass course, one string at a time.<sup>1302</sup>
2. Initially tuning only one representative string in each course and then going back to tune the remaining strings to the pre-tuned representative strings.<sup>1303</sup>

Rondanihan interviewees blamed the large number of strings on *rondalla* instruments,<sup>1304</sup> incorrect stringing,<sup>1305</sup> changes in weather conditions<sup>1306</sup> and the low quality of Philippine made instruments<sup>1307</sup> for their tuning difficulties. Several members claimed that their *re* or second highest course of strings goes out of tune most frequently (in Abbiah Bull's case, however, the problem was the *la* or third course of strings). According to Mr Oringo, with Philippine made instruments "the build quality of the instrument is not consistent from one to

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<sup>1300</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1301</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1302</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1303</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1304</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1305</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1306</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1307</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

the other even though they are bought from the same manufacturer.”<sup>1308</sup> His guitar, on the other hand, which was made in Korea, maintains its tuning well.<sup>1309</sup>

The three main practical tuning difficulties identified were:

1. Difficulty operating complex electronic tuners: Some tuners have a number of functions including metronome, transposition and region-specific “A”. These are too complex to be of practical use, especially for younger learners. Instrumentalists sometimes bump the settings without noticing and end up tuning their instruments out of tune.<sup>1310</sup>
2. Particular strings frequently going out of tune: As mentioned, *re* is claimed to be a particular problem.
3. Difficulty equating peg and string when two of the tuning pegs relating to a particular triple course and the remaining tuning pegs belonging to that course are on separate sides of the peghead.<sup>1311</sup>

### **Tuning Without Tuners: The Development of Tuning Ability**

Camille Tagaza recalls when Professor Calubayan visited Australia he could tune all Rondanihan’s instruments in about two minutes by ear. While electronic tuners provide support for beginners and make it easier to tune a large number of instruments in a noisy environment, over time, Rondanihan’s longer term instrumentalists have begun to be able to

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<sup>1308</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

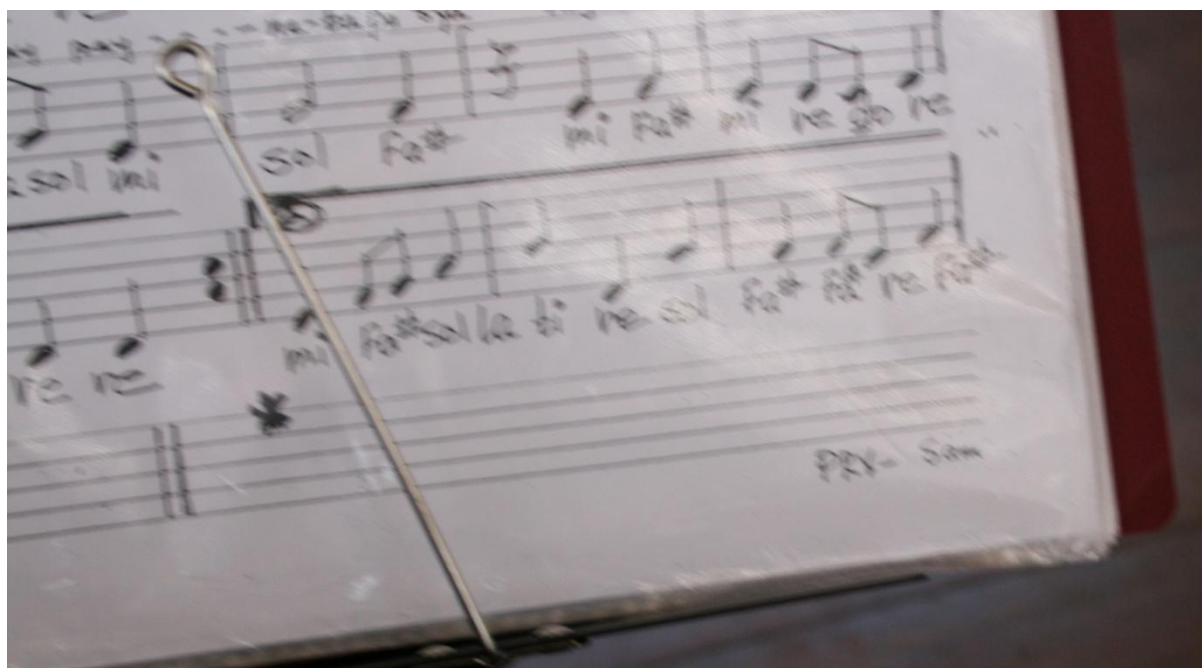
<sup>1309</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1310</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1311</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. With the tuning pegs of the *la* course situated on separate sides of the peghead, difficulty equating peg and string frequently resulted. Jerusha Bull explained: “Tuning the *la* string is the hardest string. I always forgot ‘cause you know how there are fourteen strings there are seven on that side, seven on that side ... but the seven on this side it’s three, three, one and here it’s one two, two, two.”

tune without the assistance of an electronic tuner.<sup>1312</sup> Ms Pound in Ipswich also claims that her group contains “some ladies who are good in hearing without the electronic tuners.”<sup>1313</sup>

## 7.5 Notation



**Figure 88** *Rondalla* part with fixed-doh, sol-fa syllables added (photo courtesy of Mrs Datario).

With the exception of the Darwin *Rondalla*, whose current musical directory sees music literacy as one of the basic criteria for membership of his group,<sup>1314</sup> Australasian *rondallas* generally use *sol-fa* syllables, alone or in combination with standard, Western notation. Professor Calubayan, whose teaching had such an important influence on Australian *rondallas*, explained that in the Philippines, he uses stave notation with his Santo Tomas Conservatory of Music students, but *sol-fa* syllables for all his other groups “for immediate

<sup>1312</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1313</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>1314</sup> F. Molina, personal interview 7 May 2012. According to Mr Molina, only one current member, a Filipino, cannot read music so they provide this member with *sol-fa* syllables.



results”.<sup>1315</sup> This system distinguishes *rondalla* notation from that used by other types of instrumental ensembles in Australasia. A fixed *doh* system is used and the term *si* appears in place of the *ti* which is more familiar to English speakers.<sup>1316</sup> *Sol-fa* syllable-based notation is not highly prescriptive and aspects such as tremolo, stroke direction and left-hand fingering are not usually marked.<sup>1317</sup> Some instrumentalists even appeared to have a negative view of highly prescriptive notation. Celine Reid, for example, described it as “really robotic.”<sup>1318</sup>

Mr Ramirez recalls that, although many of the groups in the Philippines played by ear, his school had a very good teacher who provided a kind of score made up of *sol-fa* syllables with additional marks: “They would place a dot (on the score) if the note needed to be sustained.”<sup>1319</sup> Students would also replace the *sol-fa* syllable with a single letter such as *d* for *doh* which was “like a kind of students’ ‘code’” [*parang ‘yun ‘yong ‘code’ ng mga estudiante* ].<sup>1320</sup>

At the time of the researcher’s visit to Canberra, most Rondanihan members could not play *rondalla* music by reading notation written in standard, Western musical notation without *sol-fa* syllables. According to Camille Tagaza, “Even if you put it on a score, in Finale

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<sup>1315</sup> R. Calubayan, written interview, 1 October 2011.

<sup>1316</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, June 9 2010. According to Celine Reid, although they were taught the syllable *si* for the seventh degree of a diatonic major scale they are aware of *ti*: “I think that is just because of ‘The Sound of Music’. They did that “tea (*ti*) a drink with jam and bread.” Jerusha Bull says that in her private or school music lessons outside the *rondalla* she does not generally use *sol-fa* syllables but rather the letter names a, b, c and so on. In *rondalla*, however, she uses *sol-fa*. She mentioned that even when the term *ti* is used for the seventh degree of a major scale she replaces it with the term *si*.

<sup>1317</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1318</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1319</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1320</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.



without the *sol-fa* syllables, someone will always write it [the *sol-fa*] out on the page with a pen.”<sup>1321</sup>

To make it easier for children and enable them to “play right away”, Mrs Datario in Melbourne adds *sol-fa* syllables to conventional notation.<sup>1322</sup> She explained that in the Philippines professional musicians can play from standard, Western notation but *sol-fa* syllables are used by school children.<sup>1323</sup> *Maestro* Salvador also began teaching his *rondalla* with *sol-fa* syllables which he wrote on a large black board. He was also concerned that teaching standard, Western notation would take a lot of time, although a few members were already familiar with it.<sup>1324</sup>

*Maestra* Hoare in New Zealand has a *rondalla* made up mainly of adults and has developed her own notation system to help them achieve quick results in a short period of time.<sup>1325</sup> This method involves “writing the musical notes as their respective letters accompanied by a series of squiggles and lines indicating timing durations.” She claims, however, that were she to teach children in New Zealand, she would do so using standard, Western notation because they “don’t know” *sol-fa*.<sup>1326</sup> *Maestra* Hoare teaches letter names to her music students in New Zealand and not *sol-fa* as she may have done in the Philippines.<sup>1327</sup> Sean Coggan in Canberra has also developed his own style of *rondalla* notation. His system differed from

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<sup>1321</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1322</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1323</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1324</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010. Some of the current *rondalla*’s members are able to read standard staff notation. These included a lady named Ligaya, *Maestro* Salvador’s son Edgar and a young lady who is able to read music because she also learns to play the violin.

<sup>1325</sup> Stacey Kirk, "Get Ready for Rainbow Praise Rondalla Rhythms," *Manawatu Standard* (Fairfax Media, 2009).

<sup>1326</sup> Kirk, "Get Ready for Rainbow Praise Rondalla Rhythms."

<sup>1327</sup> B. Hoare, written interview, 24 October 2010.

standard, guitar tablature and was a “very comprehensive tablature that reflected a lot of nuances that he understood intuitively.”<sup>1328</sup> In Townsville, non-Filipino musician Ms Campbell, who, in 2010, conducted the *rondalla*, expressed the wish for a unified approach within her group towards the use of *sol-fa* and/or standard, Western notation.<sup>1329</sup>

### Oido Versus Notation

The tendency for the musical notation of Australasian *rondallas* towards being not strongly prescriptive brings to light an important area of consideration: *oido* or “playing by ear”. *Maestro* Salvador is proud and confident of his *oido* ability.<sup>1330</sup> Prior to Ms Campbell conducting the *rondalla* in Townsville, *Maestro* Salvador both led and played *octavina* in the group. Talking about this dual role, he made a comment which illustrated the key role of aural transmission in his group: “I cannot conduct because if I don’t play [an instrument with the group], they have nothing to *read* ... to *hear*, and they panic!” The ability of many members to play by ear pleased *Maestro* Salvador who sees this as one of his group’s strengths. When the *rondalla* in Townsville was first established, most players knew melodies such as “*Bahay Kubo*” from growing up in the Philippines, so when *Maestro* Salvador gave the players *sol-fa* syllables as a basic guide they were able to start playing. On the other hand, he cautioned, that if they didn’t know the song then they would have great difficulty “putting it into the fingers”.<sup>1331</sup>

Ms Pound believes that her group in Ipswich needs to learn to read standard, Western musical notation “because that’s the right thing in *rondalla*”, but they currently use *oido* when playing

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<sup>1328</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010.

<sup>1329</sup> J. Campbell, personal interview, Myesterton QLD, 14 June 2010.

<sup>1330</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1331</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

familiar repertoire such as the Philippine national anthem. She explained that, in the Philippines, *rondallas* attached to schools and universities use notation but those that are not use *oido*. She added that in Philippine high schools, often only the students use notation while the teacher does *oido*. *Oido* is also encouraged by *Maestra* Hoare in New Zealand. In her teaching of children, she encourages them to try to play the advertisements that they hear on television.

When Rondanihan members saw Philippine *rondallas* in the Philippines at the International Rondalla Festival, they noticed that these groups would often perform relatively, long, complicated arrangements by memory. Mr Oringo was concerned that this may have led to Rondanihan's youth gaining the wrong impression and assuming that the Philippine groups were playing by ear. He emphasized that in the Philippines, when children learn *rondalla*, they are given a score.<sup>1332</sup> Confirming the provision of a score, however, does not explain its function. While *rondallas* clearly use notation, as described above, its specific function is less certain. Is it merely an initial tool for learning and memorization or is it “read” in a linear manner with sustained, visual focus? Two extremes of a continuum based on the degree of literary focus are presented below:

1. **Non literacy focussed approach:** Notation used as a quick memory prompt during the early stages of memorization
2. **Literacy focussed approach:** Score visually referenced from beginning to end in real time while playing

While many, first generation, Filipino migrants, are familiar with the core *rondalla* repertoire, and can use *oido* with or without minimum reference to a score, non-Filipinos or Filipino

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<sup>1332</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

youth growing up in Australasia have difficulty. In an intergenerational ensemble this leads to a polarisation of the group into score-dependent and non score-dependent players.

This difference in approach can be illustrated by the example of the FAANQ *Rondalla*. Many of the pieces played by Australasian *rondallas* are instrumental versions of well known, Filipino songs. *Maestro* Salvador stressed to non-Filipino conductor, Ms Campbell, the importance of aural familiarity with these songs before teaching the instrumental versions to the *rondalla*. Ms Campbell, however, appeared to put great trust in notation and responded: “Well, you see if I had a score with the actual music on it I can look at it. I can look at a score and I can hear all the four parts at once... so I’ll be fine.”<sup>1333</sup> One of the things Ms Campbell hoped to achieve while leading the *rondalla* was to bring about consistency in the use of notation: “We have the notes and we have the *sol-fa* and that’s what everyone has to use.”<sup>1334</sup> In Rondanihan, Mr Bull pointed out that, although his eldest daughter believes that they should “wean people off” using *sol-fa*, this process would be too difficult for the older players who “just cannot cope if there’s no *sol-fa*.”<sup>1335</sup> As mentioned earlier Ms Campbell ceased *rondalla* activity in 2011 and this note-reading reform has not taken place.

In pre-transition Rondanihan, the policy of not releasing scores to instrumentalists to take home became a particular source of tension and disagreement within the ensemble.<sup>1336</sup>

Interviewees had difficulty pin-pointing the reason for this policy but it was suggested that Mr and Mrs Ramirez were either concerned about copyright issues or about the possibility of the scores falling into the hands of group who might wish to start a rival *rondalla*.<sup>1337</sup> They

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<sup>1333</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

<sup>1334</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

<sup>1335</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1336</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010.

<sup>1337</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

were also were very sparing in their provision of scores to the *rondalla* in Ipswich which they were helping to train. There is also a danger that scores taken home can be lost, damaged or forgotten. These kinds of concerns prompted Mr and Mrs Ramirez not to give new scores to this group until they learned the ones they already had, properly.<sup>1338</sup> In recognizing the importance of copyright Mr Bull admits that in Australia, in many community orchestras, such legalities are overlooked. He suggested that Mr and Mrs Ramirez's vigilance regarding copyright issues may have been misdirected and emphasized that what is fundamentally important is that the work of musicians is recognized and duly rewarded financially.<sup>1339</sup> Mr Bull also believes that Rondanihan needs to develop a system which provides folios of music to instrumentalists on a kind of "bond loan scheme" as several Australian mandolin orchestras now do.<sup>1340</sup>

Rondanihan's policy of not allowing instrumentalists to take scores home was problematic for the Oringo family when their younger sibling, Miguel, joined and they tried to help him catch up.<sup>1341</sup> Prior to that, however, according to Mrs Oringo, her other children could remember their *rondalla* repertoire and were practising together at home without the score.<sup>1342</sup> Other members, such as Mr Tagaza, were ambivalent about the policy. Although he can see benefits in taking the music home, as is currently allowed in post-transition Rondanihan, he also felt fine about the previous decision that it should not be allowed.<sup>1343</sup>

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<sup>1338</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1339</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1340</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1341</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Miguel's parents and siblings attempted to help him, but without a written score to refer to they found it very difficult to do so. The eldest sibling tried a strategy of recording rehearsals on her MP3 player to refer to later. Because of the dispute over the non-releasing of scores Miguel Oringo left the *rondalla* and has not returned.

<sup>1342</sup> K. Rockell, fieldnote, Canberra ACT, 10 May 2010.

<sup>1343</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

The accuracy of the information of the scores Rondanihan was using was also brought into question.<sup>1344</sup> Because the scores themselves contain mistakes, and players seldom correct them on the score, the awareness of mistakes becomes a kind of insider knowledge.<sup>1345</sup>

During her time in Rondanihan, Jerusha Bull developed the understanding that although *rondallas* have scores, in fact, “you don’t follow the music”.<sup>1346</sup> She says that for her it is a question of discovering the secret or “trick” in the song. Sean Coggan is of the opinion that the scores were “very poorly written, there was a lot of information missing, pretty much it was just the notes, bars, and that’s it”. This kind of score might work adequately if the group were using a non-literary focussed approach with the score itself acting as a kind of decoration that lends an academic aura to the proceedings. Mr Hooley’s observation that pre-transition Rondanihan were using an “aural approach” and Sean Coggan’s caustic appraisal that “they pretty much made it up themselves, whoever played the loudest”<sup>1347</sup> supports this. Also, as has been pointed out, Where Australasian *rondalla* members claimed familiarity with standard, Western notation it was usually the result of musical experience or training external to the *rondalla*.

From the foregoing, it can be seen that, regardless of the manner or degree of application of scores by Australasian *rondallas*, *oido* and aural transmission are also significant. The idea that the ability to read music in real time from a score is positive because it enables a group

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<sup>1344</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. During his time with Rondanihan Mr Bull has come to realize that many of the scores which the group were using were inaccurate. He suggests that this situation may have led to the pieces in question being discarded or dropped from the group’s repertoire. Currently, Rondanihan is revisiting those scores and fixing the errors. Fieldwork observations in May 2010 revealed that on some of Rondanihan’s scores, bars were missing, extra bars added and often upbeats were not marked. These features made it very difficult to join in with the group and play with them initially.

<sup>1345</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. When pressed, Jerusha located this feature as a rhythmic aspect saying, “Some notes we would hold longer than [other groups.]”

<sup>1346</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1347</sup> S. Coggan, personal interview, Tuggeranong, Canberra ACT, 6 June 2010.

of musicians to achieve a unified performance quickly and efficiently<sup>1348</sup> also overlooks or obscures the deeper, important, visceral engagement with music in Filipino culture.

Motivated by a genuine wish to assist in improving the standard of Australasian *rondalla* performance, non-Filipino musicians such as Mr Bull and Ms Campbell have encouraged the use of reading, standard, Western notation and individual, home practice, in addition to group rehearsals.<sup>1349</sup> Mr Bull, influenced by his experiences in the mandolin orchestra and other groups,<sup>1350</sup> believed that for the *rondalla* to improve that it was necessary to “change the culture”<sup>1351</sup>

I think the thing is that the orchestra, the ensemble, reached a point where it needed to progress and improve. We had to change the culture that rehearsal didn't just occur at the rehearsal space two or three times a week...A lot of

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<sup>1348</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. Mr Bull believes that the ability to read notation well will help the *rondalla* achieve a cohesive performance with less time spent in group rehearsal. In this way the group would not have to “perform as much as what was expected in the early days of Rondanihan [and] not to have to practise as much.” The view, of spending less time together as positive, is motivated by genuine time constraints, particularly for younger instrumentalists: “We’re limited with the young, youth group that if you practise during the week we really can’t go past nine o’clock ‘cause kids have to get home and kids have to do their homework. I am very sensitive to that, whereas if you are with an adult orchestra you can go to ten o’clock.”

<sup>1349</sup> Jerusha Bull pointed out that none of the music she plays on her *bandurria* is actually solo music and that “it’s not very easy to practise an ensemble piece when there is no ensemble.” She is not enthusiastic about the idea of practising to a backing CD either which she thinks would lack “the atmosphere of playing the music with the ensemble.” Charisse Enriquez used practise her *bandurria* but claims she was stopped because it was “too late at night. Celine Reid mentioned working out a difficult passage from “*Zamboanga*” at home. In general, however, instrumentalists do not do home practice.

<sup>1350</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. As well as the mandolin orchestra, Mr Bull’s musical background also includes experience playing rock and roll and “fifty-fifty” dance music (new vogue and old time ballroom) with dance bands in the Hunter Valley, New South Wales. He has also taken singing lessons. Mr Bull became involved in folk music while at university in Townsville and was particularly interested in Australian bush dancing music. Most of the musicians in his group played the guitar so, as an alternative, he to start playing bass guitar and mandolin.

<sup>1351</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

people only had instruments in their hands when they came to rehearsal.<sup>1352</sup>

And so this whole culture change—getting people to have their own instruments and to actually rehearse at home and to improve the quality of the playing I thought was the key idea, at least I originally felt.<sup>1353</sup>

At the same time as promoting change, Mr Bull considers it important for Rondanihan to retain the use of *sol-fa* syllables which, like the traditional costumes, he views as an authentic feature of Philippine *rondalla*: “If that’s the way we teach it in the Philippines then we’ve got to stick to that.”<sup>1354</sup> Ms Campbell, however, proposes to wean the players off the use of *sol-fa* syllables by first providing them with a comprehensive notation and then “gradually train people to let go of the words [*sol-fa*].”<sup>1355</sup> *Maestro* Salvador definitely appreciates the use of *oido*, but realizes that it is difficult for players without a Filipino background to use this approach. He also pointed out that *sol-fa* is not always an accurate way to convey either the rhythmic value of a note or which octave it belongs to. He too supports the teaching of note-reading to the *rondalla*.<sup>1356</sup>

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<sup>1352</sup> According to Ian Bull certain individual members such as Sean Coggan had their own instruments and, unlike the majority, were practising at home.

<sup>1353</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1354</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1355</sup> J. Campbell, personal interview, Myesterton QLD, 14 June 2010.

<sup>1356</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.



## Chapter Eight: Repertoire

### 8.1 The Importance of “Core-Repertoire”

The Australasian *rondalla* repertoire is predicated on a core of traditional Philippine melodies.<sup>1357</sup> This core is made up of pieces of folkdance accompaniments such as “*Itik-itik*”, arrangements of folk songs such as “*Bahay Kubo*”, and popular love songs or ballads such as “*Silayan*” and “*Gaano Ko Ikaw Kamahal*”. It is music which was characterized by interviewees as being very “sentimental” and “romantic”<sup>1358</sup> and seen as an important part of the *rondalla*’s Filipino identity.<sup>1359</sup> Developments in Canberra, such as the large number of Vietnamese joining post-transition Rondanihan, and performing Vietnamese music on *rondalla* instruments, were viewed by participants (excluding the Vietnamese themselves) as acceptable only if this core-repertoire was retained.<sup>1360</sup>

Although Rondanihan does also play pieces that were specifically written for *rondalla* by contemporary, Philippine composers such as Ramon Santos and Josephino Toledo, these are exceptions. The core-repertoire of Australasian *rondallas* was neither “composed for” the ensemble as absolute music nor came into being as a result of an improvisatory, group process. The original melodies, whether composed, or resulting from a folk-process, were, in most cases, songs or dances, the accompaniment for which, especially during the latter nineteenth and early part of the twentieth century, was frequently provided by, or included, a *rondalla*. At the present time, these melodies are more often presented as instrumental

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<sup>1357</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010; C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1358</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1359</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010. I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1360</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

arrangements and frequently as “medleys”. The link to the original vocal melodies and lyrics of these songs is still strong, however, because they form part of the passive repertoire in many Filipinos. As a result, the instrumental arrangements for *rondalla* serve as a kind of “prompt” for Filipinos’ sentimental recollection, rather like looking through an album of old, family photographs.

Since these are not compositions, as such, the role of the arranger becomes very important.

*Maestra* Hoare in New Zealand considers the ability to make arrangements as one of the responsibilities of a *rondalla* group leader or trainer.<sup>1361</sup> In Melbourne, for example, Mrs Datario made the first arrangements for her group, consulting a collection of Filipino folk songs by Carmelita V. Jose,<sup>1362</sup> while in Townsville *Maestro* Salvador’s *oido* guided the development of his *rondalla*’s first arrangements. The Darwin *Rondalla* initially had arrangements made by Joy Musa,<sup>1363</sup> Mr Legaspi and their successor, Mr Molina, has made a large number of arrangements for his group, the scores of which are downloadable from the group’s webpage.<sup>1364</sup>

Rondanihan in Canberra, on the other hand, relies predominantly on external arrangers<sup>1365</sup> such as Professor Calubayan, Professor Culig, Professor Bual, Reginald Bernaldez and

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<sup>1361</sup> B. Hoare, written interview, 24 October 2010. She also says that the trainer should be able to simplify complex arrangements to make them more approachable for beginners and even to compose original tunes for specific occasions and arrange them for the *rondalla*. Many of the arrangements for the PCA have been hand written by *Maestra* Hoare herself.

<sup>1362</sup> Carmelita V. Jose, *Filipino Folk Songs for Piano*, (Sound Publishing Group).

<sup>1363</sup> C. Ramilo, e-mail to the author, 9 May 2012.

<sup>1364</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. Mr Molina uses the programme “Notation” when making arrangements on his PC and when using iPad he uses the programme “Symphony Pro”.

<sup>1365</sup> Celeste Oringo, however, pointed out that she did some arrangements herself, such as the “Super Mario Brothers” theme using the Finale program. She claims that she learned to use Finale at the same time as Celine and was shown how by Mr Ramirez. Maricel Oringo claims to have also made arrangements and considers that “it’s actually pretty easy.” She has arranged “*Sarung Banggi*” and is planning to arrange “*Ili-ili Tulog Anay*”. Since Rondanihan already has arrangements of these two pieces it was unclear whether Maricel intended to

Australian, Mr Hooley.<sup>1366</sup> Mr Hooley was commissioned to create Rondanihan's signature piece, *Australian Medley*, and make a number of other arrangements including the first movement of Beethoven's *Fifth Symphony* and the theme from Walt Disney's *Mary Poppins*. According to Armande Oringo, for Rondanihan members, "every single song with the Hooley name on it is special".<sup>1367</sup>

Beyond conductors making their own arrangements, and often being uncertain about the copyright implications in appropriating material,<sup>1368</sup> Australasian groups experience a common difficulty gaining access to scores of *rondalla* arrangements. Mrs Datario claimed that her *rondalla* was "desperate for pieces", and, in particular, easy and accessible pieces for young learners and beginners.<sup>1369</sup> The *rondallas* in Townsville and Ipswich experienced similar problems and looked towards Rondanihan as a potential source of scored arrangements. Meanwhile, post-transition Rondanihan leader Mr Bull is engaged in similar search for new arrangements and intends to continue working with Mr Hooley and Professor Calubayan to this end.<sup>1370</sup> The difficulty in sourcing scored *rondalla* arrangements may not

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arrange her own versions of these pieces or whether what she understood by arranging is actually the process of entering the notes into Finale so that they can be printed.

<sup>1366</sup> Rondanihan.

<sup>1367</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1368</sup> E. Datario, personal interview, Werribee Victoria, 26 June 2010.

<sup>1369</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010. When making her own arrangements, to ensure that their repertoire is accessible for young learners, Mrs Datario chooses tunes that are in keys with fewer sharps or flats and preferably a maximum of two in the key signature. She also tries to make sure that the range of the melodies she chooses for the group does not extend too much beyond the range of an octave.

<sup>1370</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Also, in pre-transition Rondanihan, inaccurate scores lead to many pieces being discarded or dropped from the group's repertoire and narrowed the extent of group's potential repertoire. As a result, although Rondanihan members are keen to learn new music, they have continued to play their current repertoire for some time and it has become very well consolidated. Mr Bull has identified the scarcity of published *rondalla* scores as a current problem area and has discussed the matter in the past with Mr Ramirez and his wife. They considered the idea of working through UNESCO to gain a grant to collect and form a library of *rondalla* scores. Mr Bull pointed out that accessing scores was also a problem for Australian mandolin orchestras in the past but has become easier now that the mandolins orchestras have an appointed librarian. Mr Bull believes that it is up to Rondanihan itself to have a "proper scheme about

be specific to Australasian groups, as suggested by the jacket cover of a set of arrangements by Professor Culig, bought in Manila by Mrs Datario which reads:

Despite the increasing popularity of the *rondalla* and the bulk and variety of its repertoire it is peculiar that the *rondalla* musical scores are rarely available. Most lay musicians learn tunes and do improvisations by rote and imitation or by listening to taped or live performance. This poses difficulties for students and performers. In this landmark collection Culig provides scores for twelve bandurria<sup>1371</sup> folk dances with most of the arrangements arranged in six parts.<sup>1372</sup>

Of course, once the importance of *oido* is recognized, the lack of widely available scores becomes a much less surprising situation.

## 8.2 Australasian *Rondalla* Repertoire: Core and Peripheral Expansion

Australasian *Rondalla* repertoire is also predicated on a core of arrangements of Filipino folk and popular songs and folkdances. This music is representative of the *rondalla* members' identity as Filipinos and as migrants in the broader Australian society. The core repertoire is augmented by categories which orient *rondalla* members to the outside world in increasingly expansive, concentric circles. The first level of expansion is music for civic ceremony, which can be seen as a form of musical recognition of *rondalla* members presence in, or affiliation to, the country Australia (or New Zealand), as well as continued allegiance, actual or

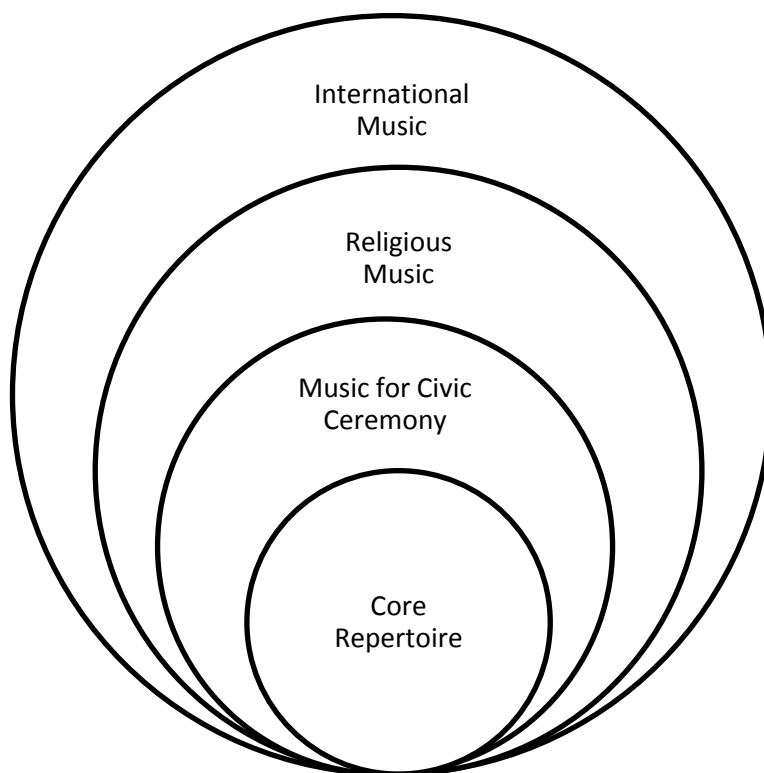
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lending music". He proposes that the groups produce folios of music and provide them to instrumentalists on some sort of bond loan scheme. He pointed out the mandolin orchestras now do this and added that, as only one part is loaned to an instrumentalist and not the whole score, then concerns about the possibility of someone copying the whole score and taking it to start their own separate orchestra, are unnecessary.

<sup>1371</sup> The word *rondalla* is not italicized in the original text.

<sup>1372</sup> Edna Aurora Cabilatazan Culig, *Rondalla Arrangements of Filipino Pieces* (University of the Philippines Press, 2004).

“remembered” to the Philippines. The next levels of expansion, religious and “international” music are nominally universal, but are in fact weighted towards, Western music and its diffused manifestations throughout the world.



**Figure 89 Australasian *rondallas*: Expanding the core-repertoire.**

Music for civic ceremonies, such as the Philippine or Australian (or New Zealand)<sup>1373</sup> national anthems were in the repertoire of each of the Australasian groups. The groups also tended to expand their core-repertoire in similar ways, within the categories described above, but differed in the degree to which individual groups emphasized particular repertoire categories. Music with a religious connection, for example, such as arrangements of gospel songs or Christmas carols, was performed by all groups,<sup>1374</sup> but the Philippine *Rondalla* of

<sup>1373</sup> On one occasion Rondanihan also deliberately chose to play the recognizably French song, *La Marseilles* at Telopea School (*Lycée Franco-Australien de Canberra*).

<sup>1374</sup> Mr Tagaza from Rondanihan, for example, pointed out that religion affects the *rondalla* repertoire indirectly because of its [religion's] importance in the Philippines. He refers to items in Rondanihan's repertoire such as *Halelujah* and *In His Time* and suggested that since Professor Calubayan, who visited Canberra to teach *rondalla*, is also a choir director, this may have influenced their early repertoire development.

Victoria, being church-based, had a much larger number of religious songs in their repertoire when compared to the other *rondallas*.<sup>1375</sup> For Australasian *rondallas*, “religious” appears to mean Christian, something that is not surprising since most of the *rondalla* repertoire, while secular, developed within Christian societies.<sup>1376</sup>

“International repertoire” also expanded the standard repertoire<sup>1377</sup> but, in practice, “international” really means popular songs in English which were created outside the Philippines.<sup>1378</sup> Townsville’s *Maestro* Salvador, who has a broad, musical experience performing popular music on the saxophone, has influenced his *rondalla* to include a number of arrangements of popular songs of his generation such as “Cherry Blossoms and Apple Blossoms White” and “Jamaica Farewell”. Rondanihan, which has instrumentalists who started as children who put a high value on virtuosity, performs music from the Western, classical music canon, such as the first movement of Beethoven’s *Fifth Symphony*.<sup>1379</sup>

International repertoire, described as music from “all over the world” on Rondanihan’s website,<sup>1380</sup> is represented only by diatonic, Western examples. In the same way that stated orientation towards universal participation is, in practice, only an aspiration and, in fact, the participants are all Filipinos, ideas such as “all over the world” and “international” are

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<sup>1375</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010. Despite initially organizing their *rondalla* to perform Philippine folk songs, Mrs Datario says that the parents of *rondalla* members also wanted them to include the song *Amazing Grace*. This is the signing-off song which they sing regularly in church: “It’s like our signature song ... because they are Christians you see ... we are Christians so we include that and they can play it by memory.” Other worship songs were added as they went along.

<sup>1376</sup> *Rondanihan*.

<sup>1377</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1378</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1379</sup> J. Bull, personal interview, Wanniasa, Canberra, ACT, 24 May 2010. Jerusha Bull, in particular, did not wish to play “any of the modern songs” but rather to focussing primarily on the “classical and cultural music” in her *rondalla*’s repertoire. She also hoped to approach *rondalla* repertoire of a greater level of difficulty.

<sup>1380</sup> *Rondanihan*.

delimited in practice. Despite participants' expansive, musical aspirations, the nature of the *rondalla* instruments themselves limits the kind of textures that can be rendered. Armande Oringo drew a link between instrumental medium and repertoire by claiming that is the *bandurria* itself which "chooses" the pieces.<sup>1381</sup> Fretted according to the Western, tempered, chromatic scale and with a very high string tension that does not permit string "bends" for microtonal pitch-adjustment, the *bandurria* could be seen, unkindly, as a "little dictator."

Although several groups included "Waltzing Matilda" and "I still call Australia Home" in their song lists, the *rondalla* whose repertoire, at the time of fieldwork, appeared most strongly expanded or enriched by the fact of existing within multicultural Australasia was Rondanihan. As mentioned in an earlier section, this group's *Australian Medley* combined Anglo-Celtic, Australian folk songs with the *didgeridoo*. The specific melodies chosen included "Moreton Bay", "Waltzing Matilda" (Queensland Version), "Home among the Gum Trees", "Kookaburra sits in the Old Gum Tree" and the popular song, "Land Down Under".<sup>1382</sup> Post-transition Rondanihan also performs melodies from Vietnam which, for Vietnamese participants, replaces the core Philippine repertoire as the prime area of concern.<sup>1383</sup> Beginner or training repertoire has already been mentioned in the section on

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<sup>1381</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1382</sup> B. Hooley, personal interview, Narrabundah, Canberra ACT, 3 June 2010. Mr Hooley recalls that Mr Ramirez specifically wanted to include "Waltzing Matilda" and a popular tune by the group Men at Work. Mr Hooley says that the Men at Work song "Land Down Under" was commercially released in 1981, around the time of Australia's America's Cup win and got a lot of exposure then because Alan Bond's yachting crew played it as kind of their victory song when they "raised a boxing kangaroo flag." Mr Hooley and Mr Ramirez discussed other melodies such as "Home among the Gum Trees" but Mr Ramirez gave Mr Hooley licence to choose "whatever other Australian melodies he could think of." He decided to use the Queensland version of "Waltzing Matilda" as well as a tune called *Moreton Bay* which he says is referred to as "The Queensland Tune" to add interest. Mr Hooley says that Mr Ramirez had informed him that the copyright for using these tunes would be covered by paying an Australian Performing Right Association Limited (APRA) licence fee.

<sup>1383</sup> T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010. During the researcher's time in Canberra, key Vietnamese, Rondanihan member, Tram, was extremely enthusiastic to be interviewed about Vietnamese music and exclaimed: "I dream that we will have enough Vietnamese music and then, with the whole bunch of our Rondanihan... go to Vietnam [and] tour around!"

pedagogy. It can be noted that, the list of eight pieces originally devised by Mr Ramirez is made up entirely of love songs or ballads, five with Filipino titles and three with titles in English.

### **Repertoire Choices:**

In Rondanihan, choices regarding repertoire for rehearsal and performance are made primarily by the conductor, modulated by fluid group discussion between members.<sup>1384</sup>

Jerusha Bull recalls that this process operated in both pre and post-transition Rondanihan groups.<sup>1385</sup> Although the conductor, who, at the time of research was Camille Tagaza, chooses the music, the actual pool of repertoire resources, such as scores, is “decided mostly by the committee” who have the economic means to procure them.<sup>1386</sup> Group discussion was also reported in Townsville where repertoire choices arise organically out of low-key, social music-making. During a campfire sing-along, for example, the group spontaneously began to sing “*Katakataka*” and then decided to add it to their *rondalla* repertoire.<sup>1387</sup>

### **8.3 Rondalla Music: Stylistic Characteristics of the Core-repertoire**

While the term *rondalla* refers to a type of ensemble rather than a musical style *per se*, a characteristic, musical style, associated with the ensemble’s core-repertoire can, nevertheless, be identified. Much of this repertoire is made up of instrumental arrangements of popular songs and folkdances, so a “verse chorus” alternation results in binary or ternary forms which can be repeated as desired. Harmonic formulae based on common practice underlie the arrangements and this kind of standard, nineteenth-century musical language need not be further interrogated here. The keys in which this repertoire is rendered, are not chosen

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<sup>1384</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1385</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1386</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1387</sup> A. Reyes, personal interview, Mysterton QLD, 14 June 2010.



arbitrarily but are directly related to the pitches of the open strings of the instruments as well as to the keys in which the guitars can be comfortably played (ranging from key signatures with two flats to key signatures with four sharps).<sup>1388</sup> In theory, by placing a capo on the neck of every instrument at a determined fret, any key would be possible, but no contemporary *rondalla* encountered during this study applied such an approach.<sup>1389</sup> Rhythmically, regular metric duple and triple metre predominates. As explained in the first part of this thesis, the simplicity of the *jota* textures, accompanied by Aragonese *rondallas*, provided a foil for virtuosic improvisation. This is not the case in Australasian *rondallas*, however, where the groups tend to try to accurately recreate set arrangements.<sup>1390</sup>

Two characteristic features, reveal the signature of Spain and Latin America in core, *rondalla* repertoire, examples of which two appear below. These are hemiola, which has been shown to be a feature of the *son* performance by Mexican Mariachi, and the Phrygian cadence.

In the following example, drawn from Calubayan's *rondalla* arrangement of "Walay Angay", phrygian cadential movement appears as the harmonic sequence Am, G, F, E<sup>7</sup>:

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<sup>1388</sup> For an exhaustive list of keys and modes see Parnes, 1999.

<sup>1389</sup> On one occasion a guitarist was seen to use a capo playing "*Bayan Ko*" which would have avoided the need to play so many "bar chords" (chords formed by extending the left-hand first finger and placing it flat across several or all of the strings at the same time). Unfortunately, the player in question had positioned the capo on the wrong fret resulting in the richest series of unintentional, tone clusters heard by this researcher over the last five or six years.

<sup>1390</sup> An exception to this is *Maestro* Salvador in Townsville who "improvises" countermelodies on the *octavina* when his *rondalla* plays "Spanish Eyes".

**Allegro**

The musical score is written for four instruments: Bandurria, Laúd, Guitar, and String Bass. It is in 2/4 time and marked 'Allegro'. The dynamics are marked 'f' (forte). The score is divided into two systems. The first system contains measures 1 through 4, and the second system starts at measure 5. The Bandurria and Laúd staves play a melodic line with eighth and sixteenth notes. The Guitar and String Bass staves provide a rhythmic accompaniment with chords and single notes. The score is a Phrygian candence example from Calubayan's arrangement of Walay Angay.

**Figure 90** Phrygian candence example from Calubayan's arrangement of *Walay Angay*.

Rondanihan's performance of "*Walay Angay*" appears on Auxiliary Disc One, track 2.

Another clear example of this characteristic appears in the introduction to "*Mantón de Manila*" which also appears on Auxiliary Disc One, track 22.

The melody of the music for the dance "*Itik-itik*", is an example of how melodic shapes can alternate between 3/4 and 6/8 to create a hemiola. Groups of three notes at the same pitch in the up beat bar and the second full bar suggest a feeling of 6/8 whilst the triadic movement in the first full bar and emphasis on the note E on three crotchet beats in the third full bar give a clear sense of triple metre.



**Figure 91** Melodic fragement from *Itik-itik*.

It is not the author's intention to engage in a comprehensive analysis of the core repertoire to determine the exact frequency of the two characteristic traits just mentioned. It is my opinion that these widely recognized musical markers of an Hispanic sensibility appear significantly in the musical textures played by *rondallas*.

## 8.4 Australasian *Rondalla* Repertoire Lists

The repertoire of Australian *rondallas* has first been compiled in a comprehensive, alphabetical list which aims to include all pieces identified by the researcher. The specific repertoires of individual *rondallas* have then been presented in a table in which one can observe which pieces are common to the groups as well as the individual characteristics of each *rondallas*' repertoire. Following this, the comprehensive repertoire is divided into core repertoire and the categories of peripheral expansion, such as religious, civic and international, which were described a little earlier.

Although we are dealing with a body of music which is most frequently rendered instrumentally, programmatic ideas are suggested by the titles of individual pieces. Titles have been examined from the point of the language of the titles, and also the programmatic theme. The lyric content of vocal pieces, now rendered instrumentally, is also considered.

### 8.4.1 Repertoire List One: Comprehensive

This list contains, in alphabetical order (reading downwards in columns from left to right), all those pieces identified by this researcher as being performed by Australasian *rondallas*. It is not, however, a comprehensive list of all *rondalla* scores possessed by the groups. As mentioned earlier, many repertoire items were dropped from Rondanihan's repertoire because their scores contained errors and were unworkable. Also, this researcher was not granted access to *Maestra* Hoare's collection of personal arrangements, which, at a glance, appeared quite large.

### Comprehensive, Alphabetical Repertoire List for Australasian Rondallas

- |  |  |  |
|--|--|--|
| 1. Australian National Anthem                | 30. Jesu Joy of Man's Desiring           | 65. <i>Sayaw sa Bangko</i>             |
| 2. Amazing Grace                             | 31. <i>Jota Bal</i>                      | 66. <i>Sarung Banggi</i>               |
| 3. Australian Medley                         | 32. <i>Katakataka</i>                    | 67. Scarborough Fair                   |
| 4. <i>Bahay Kubo</i>                         | 33. <i>Kumbaya</i>                       | 68. Shake Hand Dance                   |
| 5. <i>Bakya Mo Neneng</i>                    | 34. <i>La Marseille</i>                  | 69. <i>Si Filemon</i>                  |
| 6. <i>Bayang Magiliw</i>                     | 35. <i>La Paloma</i>                     | 70. <i>Silayan</i>                     |
| 7. <i>Bayan Ko</i>                           | 36. Lantern Dance                        | 71. Silent Night                       |
| 8. Beatles Medley                            | 37. <i>Lawiswis Kawayan</i>              | 72. Sitsiritsit                        |
| 9. Beauty and the Beast                      | 38. London Bridge                        | 73. Somewhere My Love (Doctor Zhivago) |
| 10. Beethoven's 5th Symphony                 | 39. Love Me Tender                       | 74. Somewhere Over the Rainbow         |
| 11. Called by Earth and Sky                  | 40. <i>Lulay</i>                         | 75. Spanish Eyes                       |
| 12. <i>Cariñosa</i>                          | 41. <i>Lutong Pilipino</i>               | 76. Super Mario Brothers Theme         |
| 13. Cherry Blossoms and Apple Blossoms White | 42. <i>Mabuhay</i>                       | 77. Sway                               |
| 14. Come Now is the time to Worship          | 43. <i>Magtanim ay di Biro</i>           | 78. The Nearness of You                |
| 15. Christmas Carols (Various)               | 44. <i>Manang Biday</i>                  | 79. <i>Ti Ayaat ti Maysa nga Ubing</i> |
| 16. <i>Cuerdas Visayan Medley</i>            | 45. <i>Mantón de Manila</i>              | 80. <i>Tinikling</i>                   |
| 17. <i>Fandango sa Ilaw</i>                  | 46. Maria Elena                          | 81. <i>Tiririt ng Maya</i>             |
| 18. Fiddler on the Roof                      | 47. Mary Poppins                         | 82. Twinkle-twinkle                    |
| 19. <i>Gaano Ko Ikaw Kamahal?</i>            | 48. <i>Masithi Amen</i> (Zimbabwe)       | 83. <i>Usahay</i>                      |
| 20. Hallelujah                               | 49. Misty                                | 84. <i>Walay Angay</i>                 |
| 21. Here I am Lord                           | 50. <i>Nasudi</i>                        | 85. Waltzing Matilda                   |
| 22. <i>Ibong Pipit</i>                       | 51. Never on a Sunday                    | 86. When the Saints                    |
| 23. <i>Ilang-ilang</i>                       | 52. <i>Paruparung Bukid</i>              | 87. Wooden Heart                       |
| 24. <i>Ili-ili Tulong Anay</i>               | 53. Pearly Shells                        | 88. <i>Zamboanga</i>                   |
| 25. In His Time                              | 54. <i>Petite Waltz</i>                  |  |
| 26. <i>Isahan sa Pagkakaisa</i>              | 55. Phantom of the Opera Theme           |  |
| 27. <i>Itik-itik</i>                         | 56. Philippine Airs                      |  |
| 28. I Still Call Australia Home              | 57. Philippine Medley                    |  |
| 29. Jamaica Farewell                         | 58. Polka-Mazurka                        |  |
|  | 59. <i>Pukol</i>                         |  |
|  | 60. Romance of Love                      |  |
|  | 61. Rosas Pandang                        |  |
|  | 62. <i>Sampaguita</i>                    |  |
|  | 63. Santana Medley                       |  |
|  | 64. <i>Sapagkat ang Diyos ay Pagibig</i> |  |

### 8.4.2 Repertoire List Two: By Individual *Rondalla*

The following lists (tables 19, 20 and 21) present the individual repertoires of Australasian *rondallas*. They ignore subdivisions such as pre and post-transition Rondanihan, or the various level-specific groups within that *rondalla*'s organization. Although in general alphabetical, items found to be common to two or more groups have been placed at the top of the table for emphasis.

**Table 19 Early Cubillo *Rondalla* Repertoire**

CUB1 (Early to Mid-Twentieth Century)
<i>Polka Mazurka</i>
Shake-Hand Dance

**Table 20 Australasian *Rondalla*'s Common Repertoire List by Individual *Rondalla***

CUB2	RON1,2,3,4	IPS	FAANQ FAANQriv	VIC	PALM
<b>Repertoire in Common</b>					
	Australian National Anthem		Australian National Anthem	Australian National Anthem	New Zealand National Anthem
<i>Bahay Kubo</i>	<i>Bahay Kubo (in Philippine Airs Medley)</i>		<i>Bahay Kubo</i>		
<i>Bayan Ko</i>	<i>Bayan Ko (with singer)</i>		<i>Bayan Ko</i>		
<i>Cariñosa</i>	<i>Cariñosa</i>				
	Christmas Carols			Christmas Carols <sup>1391</sup>	
	Climb Every Mountain	Climb Every Mountain			
	<i>Gaano Ko Ikaw Kamahal</i>	<i>Gaano Ko Ikaw Kamahal</i>			
	I Still Call Australia Home		I Still Call Australia Home	I Still Call Australia Home	
	<i>Itik-itik</i>			<i>Itik-itik</i>	
Lara's Theme [Somewhere My Love]	Lara's Theme [Somewhere My Love]	Lara's Theme [Somewhere my Love]			
	<i>Leron-leron Sinta (in Medley)</i>		<i>Leron-leron Sinta</i>	<i>Leron-leron Sinta</i>	
	<i>Magtanim Ay Di Biro</i>			<i>Magtanim Ay Di Biro</i>	
	Philippine National Anthem		Philippine National Anthem	Philippine National Anthem	
<i>Sarung Banggi</i>	<i>Sarung Banggi (two versions)</i>				
	<i>Silayan</i>	<i>Silayan</i>			
	Spanish Eyes	Spanish Eyes	Spanish Eyes		

<sup>1391</sup> "Silent Night" and "Oh Come All Ye Faithfull".

	<i>Mabuhay</i>	<i>Mabuhay</i>			
	<i>Manang Biday</i>			<i>Manang Biday</i>	
<i>Paruparong Bukid</i>				<i>Paruparong Bukid</i>	
	<i>Tinikling</i>		<i>Tinikling</i>		
	Waltzing Matilda		Waltzing Matilda	Waltzing Matilda	
Halleluiah	Halleluiah [Saint's Hallelujah] <sup>1392</sup>				

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<sup>1392</sup> This is a combination of “When the Saints Go Marching In” and “Halleluiah” and is an adaption for *rondalla* of the Luther Henderson brass band arrangement.

**Table 21 Australasian Rondalla Repertoire Specific To Group**

CUB2	RON1,2,3,4	IPS	FAANQ FAANQriv	VIC	PALM
<b>Repertoire Specific To Individual Rondalla Group</b>					
<i>Bakya mo Neneng</i>	Australian Medley		Cherry Blossoms and Apple Blossoms White	Amazing Grace	<i>Ibong Pipit</i>
Beatles Medley	Beethoven's 5th Symphony 1st Movement		Jamaica Farewell	Come Now is the Time to Worship	
Jesu Joy of Man's Desiring	Beauty and the Beast		<i>Katakataka</i>	Here I am Lord	
<i>Jota Bal</i>	Bridal March (Mendelssohn)		Sway	<i>Kumbaya</i>	
<i>La Paloma</i>	Lantern Dance (Vietnamese)		Wooden Heart	<i>Lutong Pilipino</i>	
Love Me Tender	<i>Cuerdas</i> Visayan Medley			<i>Masithi Amen</i> (Zimbabwe)	
Maria Elena	<i>Exodus</i> Theme			<i>Sapagkat Ang Diyos Ay Pag-ibig</i>	
Misty	Fiddler on the Roof			<i>Sitsiritsit</i>	
<i>Nasudi</i>	If We Hold On Together				
Never on Sunday	<i>Ili-ili Tulog Anay</i>				
Petite Waltz	<i>Isahan sa Pagkakaisa</i>			<i>Ti Ayaat ti Maysa nga Ubing</i>	
<i>Pukol</i>	<i>Ilang-ilang</i>			<i>Tiririt Ng Maya</i>	
Phantom of the Opera	<i>Lawiswis Kawayan</i>				
Romance of Love	<i>Lulay</i>				
Santana Medley	<i>Mantón de Manila</i>				
Somewhere over the Rainbow <sup>1393</sup>	Mary Poppins				
The Nearness of You	<i>O Sole Mio</i>				
Theme Song	<i>La Marseilles</i>				
<i>Rosas Pandang</i>	London Bridge				
	<i>Mabuhay</i>				
	<i>O Ilaw</i>				
	<i>Pandanggo sa Ilaw</i>				
	Philippine Airs ( <i>Leron-leron Sinta, Magtanim ay di Biro, Atin cu pung Singing, Ay, Kay Lungkot, Bahay Kubo</i> ).				
	Philippine Medley II				
	<i>Pipit Polka</i>				
	<i>Sayaw sa Bangko</i>				
	<i>Sampaguita</i>				
	Scarborough Fair				
	<i>Si Filemon</i>				
	<i>Silayan</i>				
	Super Mario Brother Theme				
	<i>Tinikling</i>				

<sup>1393</sup> The Darwin Rondalla's version is influenced by the version of Hawaiian singer Israel Kamakawiwo'ole.



	<i>Usahay</i>				
	<i>Walay Angay</i>				
	<i>Zamboanga</i>				

#### 8.4.3 Repertoire List Three: By Repertoire Category

Because of the fluidity of movement of core-Philippine repertoire between the categories of folk song, popular song and folkdance accompaniment an attempt has not been made to separate them in the following table. Core-repertoire which is presented as a concert item, such as a medley, with a title in English, has still been placed in the core-repertoire category. Also, concert music for *rondalla* by Philippine composers has been included in the core list, but preceded by a subheading. A further classification difficulty arises in the case of Australian folk music. Is this “international” in the sense that it is external to the core, Philippine repertoire or has it become part of the core, a symbolic affirmation of the *rondalla* member’s integration within Australasian society? In recognition of this question, Australasian repertoire has been listed at the bottom of the international list, preceded by a subheading (Vietnamese repertoire initiated by Vietnamese members has also been placed in the international category).

**Table 22 Australasian Rondalla Repertoire List by Repertoire Category**

Core-Repertoire	Music for Civic Ceremony	Religious	International
<i>Bahay Kubo</i>	The Philippine National Anthem	Amazing Grace	Beatles Medley
<i>Bakya mo Neneng</i>	The Australian National Anthem	Called by Earth and Sky	Beauty and the Beast
<i>Bayan Ko</i>	The New Zealand National Anthem	Come Now is the time to Worship	Beethoven's 5th Symphony
<i>Cariñosa</i>	<i>La Marseille</i>	Christmas Carols	Cherry Blossoms and Apple Blossoms White
<i>Pandanggo sa Ilaw</i>		Hallelujah	Jamaica Farewell
<i>Gaano Ko Ikaw Kamahal?</i>		Here I am Lord	Lantern Dance (Vietnamese)
<i>Ibong Pipit</i>		In His Time	<i>La Paloma</i>
<i>Ilang-ilang</i>		<i>Kumbaya</i>	<i>La Marseille</i>
<i>Ili-ili Tulog Anay</i>		Oh Come All Ye Faithful	Lara's Theme [Somewhere my Love]
<i>Itik-itik</i>		Silent Night	London Bridge
<i>Jota Bal</i>		Jesu Joy of Man's Desiring	Love Me Tender
<i>Katakataka</i>			Maria Elena
<i>Lawiswis Kawayan</i>			Mary Poppins
<i>Lutong Pilipino</i>			<i>Masithi Amen</i> (Zimbabwe)
<i>Mabuhay</i>			Misty
<i>Magtanim ay di Biro</i>			Never on Sunday
<i>Manang Biday</i>			Pearly Shells
<i>Manton de Manila</i>			Phantom of the Opera
<i>Nasudi</i>			Romance of Love
<i>O Ilaw</i>			Santana Medley
<i>Paruparung Bukid</i>			Scarborough Fair
Polka-Mazurka			Somewhere My Love
<i>Rosas Pandang</i>			Somewhere over the Rainbow
<i>Sampaguita</i>			Spanish Eyes
<i>Sa Pagkat ang Diyos ay Pag-ibig</i>			Super Mario Brothers Theme
<i>Sayaw sa Bangko</i>			Sway
<i>Sarung Banggi</i>			Theme Song from "Keep Him My Heart"
<i>Silayan</i>			The Nearness of You
<i>Sitsiritsit</i>			Twinkle-twinkle
<i>Ti Ayaat ti Maysa nga Ubing</i>			When the Saints

<i>Tinikling</i>			Wooden Heart
<i>Tiririt ng Maya</i>			Australian Music
<i>Usahay</i>			Australian Medley
<i>Walay Angay</i>			I Still Call Australia Home
<i>Zamboanga</i>			Waltzing Matilda
Philippine Airs			Shake Hand Dance
Philippine Medley			
Concert Music for <i>rondalla</i> by Philippine Composers			
<i>Cuerdas</i> Visayan Medley			
<i>Isahan sa Pagkakaisa</i>			

#### 8.4.4 Repertoire List Four: By Language of Title

The following list divides *rondalla* repertoire titles by language into five groups:

1. Tagalog
2. Other Philippine Languages (Specified)
3. Spanish
4. English
5. Other Language (Specified)

Some titles in English conceal the musical item's provenance and original title in Spanish or French (or even Philippine language titles replacing a Spanish original). Where this is the case it has been indicated in a footnote. Also, at the present time, over arching titles in English are sometimes given to medleys, the individual components of which have titles in Spanish or Philippine languages. Nevertheless, as this list is based on language of title, these items have been placed in the English language section.

**Table 23 Australasian Rondalla Repertoire List by Language of Title**

Tagalog	Other Philippine Language (Specified)	Spanish	English	Other Language (Specified)
<i>Bahay Kubo</i>	<i>Ili-ili Tulog Anay</i> (Hiligaynon) [Western Visayas]	<i>Cariñosa</i>	Advance Australia Fair (Australian National Anthem)	<i>Kumbaya</i> (Gullah or creole pidgin dialect of South Carolina and Georgia)
<i>Bakya Mo Neneng</i>	<i>Manang Biday</i> (Ilocano) [Northern Luzon]	<i>Mantón de Manila</i>	Amazing Grace	<i>La Marseille</i> (French)
<i>Bayang Magiliw</i> (Philippine National Anthem)	<i>Nasudi</i> (Ilocano) [Northern Luzon]	<i>La Paloma</i>	Australian Medley	Lantern Dance (Original Name Vietnamese)
<i>Bayan Ko</i>	<i>Sarung Banggi</i> (Bicol/Bikol) [south-eastern Luzon]	<i>Maria Elena</i>	Beatles Medley	<i>Masithi Amen</i> (Zimbabwe)
<i>Gaano Ko Ikaw Kamahal</i>	<i>Ti Ayaat ti Maysa nga Ubing</i> (Ilocano) [Northern Luzon]		Beauty and the Beast	Hallelujah (from the Latin <i>Alleluia</i> and that from the Hebrew)
<i>Pandanggo sa Ilaw</i>	<i>Usahay</i> (Cebuano) [Central Visayas]		Beethoven's 5th Symphony	Petit Waltz (combines English and French)
<i>Ibong Pipit</i>	<i>Walay Angay</i> (Hiligaynon) [Western Visayas]		Called by Earth and Sky	
<i>Ilang-ilang</i>	<i>Pukol</i> [This dance is from the Visayas where the word for <i>pukol</i> is “ <i>Labay</i> ”]		Cherry Blossoms and Apple Blossoms White <sup>1394</sup>	
<i>Isahan sa Pagkakaisa</i>			Come Now is the time to Worship	
<i>Itik-itik</i>			Christmas Carols	
<i>Jota Bal</i>				
<i>Katakataka</i>			Here I am Lord	
<i>Lawiswis Kawayan</i>			In His Time	
<i>Lutong Pilipino</i>			I Still Call Australia Home	
<i>Mabuhay</i>			Jamaica Farewell	
<i>Magtanim ay di Biro</i>			Jesu Joy of Mans Desiring <sup>1395</sup>	
<i>O Ilaw</i>			Lara's Theme [Somewhere my Love]	
<i>Paruparung Bukid</i>			London Bridge	
<i>Rosas Pandang</i>			Love Me Tender	
<i>Sampaguita</i>			Mary Poppins	
<i>Sa Pagkat ang Diyos ay Pag-ibig</i>			Misty	
<i>Sayaw sa Bangko</i>			Never on a Sunday <sup>1396</sup>	
<i>Silayan</i>			Oh Come All Ye Faithful	
<i>Sitsiritsit</i>			Phantom of the Opera	
<i>Tinikling</i>			Polka-Mazurka	

<sup>1394</sup> This song originally had French lyrics by Catalan “Louiguy” or Louis Guglielmi. It was also very popular in a *cha-cha* version performed by Pérez Prado in Mexico.

<sup>1395</sup> Common English title of the 10th movement of the Back cantata *Herz und Mund und Tat und Leben*, BWV 147.

<sup>1396</sup> This song's original, Greek title is “*Pote tin Kyriaki*”.

<i>Tiririt ng Maya</i>			Romance of Love <sup>1397</sup>	
<i>Zamboanga</i>			Santana Medley	
			Scarborough Fair	
			Shake Hand Dance	
			Silent Night	
			Somewhere My Love	
			Somewhere over the Rainbow	
			Pearly Shells <sup>1398</sup>	
			Spanish Eyes	
			Super Mario Brothers Theme	
			Santana Medley	
			Sway <sup>1399</sup>	
			The Nearness of You	
			Theme Song to “Keep Him My Heart”	
			Twinkle-twinkle	
			Waltzing Matilda	
			When the Saints	
			Wooden Heart	
			<i>Cuerdas</i> Visayan Medley	
			Philippine Airs	
			Philippine Medley	

Overall, core-repertoire titles in Tagalog and other Philippine languages were most prevalent in the Australasian *rondalla* repertoires, followed closely by titles in English. Although primarily Tagalog, Philippine core-repertoire titles in Bicol, Hiligaynon, Ilocano and Cebuano represent the diversity of Philippine ethnic and linguistic groups. Because the music is rendered instrumentally, mutual unintelligibility of dialect of origin is no barrier and the titles alone trace the expansive Philippine geography. *Maestro* Salvador contrasted this situation with his new home in Australia: “...so many different ethnic groups in the Philippines, unlike here where we have only one ... English.”<sup>1400</sup> (Here *Maestro* Salvador does not appear to consider the linguistic diversity of indigenous or migrant Australasia as a natural condition in the same way he views it in the Philippine context). He considers it

<sup>1397</sup> This is an Anglicization of “*Romance de Amor*” a well known Spanish guitar solo.

<sup>1398</sup> The English words of this song were put to the melody of the Hawaiian language song “*Pup A ‘O ‘Ewa*”.

<sup>1399</sup> The song known in English as “Sway” is actually *Quién Será* which is a Mambo composed by Mexican Pablo Betrán Ruíz.

<sup>1400</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

important for *rondalla* instrumentalists and audiences in Australasia to know the meaning and dialect of musical titles in order to help them understand the ethno-linguistic diversity of the Philippines.<sup>1401</sup> Group leaders and conductors and parents of Philippine origin explain these to younger participants who, in the case of Rondanihan at least, have good knowledge of Tagalog titles.<sup>1402</sup> As mentioned earlier, Vietnamese members appeared to have less interest in the meaning or dialect of Philippine language titles.

#### 8.4.5 Repertoire List Five: By Programmatic Theme

The themes inherent in core *rondalla* repertoire are either suggested, implied or stated by the titles of the individual pieces or reveal themselves through examination of the original song lyrics. As suggested earlier, core-repertoire can act as a kind of “memory-prompt” for persons of Philippine origin. The idea of instrumental music’s role as a memory prompt in accessing lyrics is an interesting area that warrants further investigation.

Amorous themes are most prevalent in the core *rondalla* repertoire. This is either clearly evident, as in titles such as “*Gaano Ko Ikaw Kamahal*” [How Much I Love You] and “*Cariñosa*” [The Affectionate One] or implied by the original text. The lyrics of “*O Ilaw*”, for example, liken the beloved to a light as seen from below by a serenader, while “*Manang Biday*” deals with a man serenading an older woman.

Other themes which appear in the core-repertoire are place or location (“*Zamboanga*”) and home and family (“*Bahay Kubo*”, “*Ili-ili Tulog Anay*”, “*Lutong Pilipino*”). Birds appear as common symbols (“*Ibong Pipit*”, “*Itik-itik*”, “*Tinikling*”, “*Tiririt ng Maya*”). There is even some cross over as in “*Sarung Banggi*” in which the beloved’s voice is likened to the chirping of a bird in a dream.

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<sup>1401</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1402</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

Amorous themes and those centred on location, place and the natural world also appear in Australasian *rondallas*' international repertoire, but to nowhere near the same extent. This area of the repertoire can best be described as having much variety.



## Chapter Nine: Performance



Figure 92 Rondanihan at Australian National Folk Festival 2004 (photo courtesy of Rondanian).

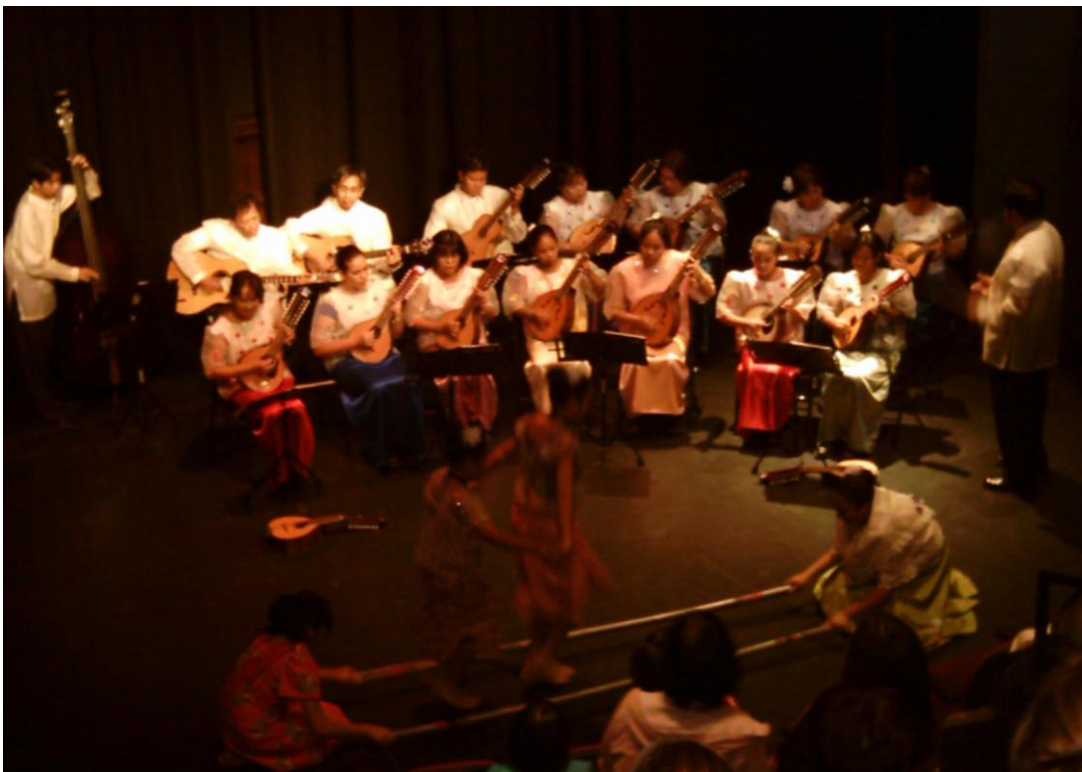


Figure 93 Rondanihan accompanies *tinikling* at Canberra Moon Festival 2004 (photo courtesy of Rondanihan).



**Figure 94 Rondanihan on stage at Westfield Shopping Centre Canberra (photo courtesy of Rondanihan).**

## Introduction

While it is clear that playing repertoire at regular rehearsals is both a musically satisfying activity in itself for *rondalla* participants, and one which also facilitates extra-musical, social activity within the Filipino community, public performance is also of great importance.

Performance involves the use of costumes and specific, ceremonial and expressive body language, amplification and programmatic explanation, aspects which are not used commonly during practice. *Rondalla* performances often involve the accompaniment of Philippine folkdances and are sometimes combined with song or theatre. Performance contextualizes *rondalla* activity within the Filipino, multicultural and non-Filipino or non-consciously, multicultural Australian community and brings *rondallas* into contact with varied audiences.

Although performance activity was in most cases purely voluntary, some instances of semi-professional activity were also reported which provided additional funding for pre-transition Rondanihan and the FAANQ *Rondalla*.<sup>1403</sup> In the case of outreach activities, Rondanihan

<sup>1403</sup>I. Tagaza, personal interview, Canberra ACT, 23 May 2010. Mr Tagaza explained: “When we gave performances we would be approached to do other performances aside from the normal playing, for example in churches. We don’t normally play [semi-professionally] but if there is request, ‘OK, no problem’ so that

expected no monetary reward for their activities so assistance with transport and accommodation was welcome. Where grants were not available, fundraising activities such as sausage sizzles and busking helped to provide for these expenses.<sup>1404</sup>

*Maestro* Salvador described the situations in which *rondallas* perform in the Philippines and related these to this situation in Townsville:

*Rondalla* is used in celebrating some very important events in the Philippines like say the christening of a child. Then afterwards there will be a party, people will be having some ... dinner. While they are eating there's a *rondalla* playing. ... The *rondalla* is more on [sic] entertainment and it is used on so many occasions like birthdays, weddings...different occasions, different songs.”<sup>1405</sup>

In Australasia, performance programmes, with a deliberate multicultural orientation, are supported by contemporary social architects. Mrs Datario has the perception that the *rondalla* is associated with Filipino culture in the minds of those involved in multicultural displays or celebrations in Australia: “I think if they want something Filipino they think of *rondalla*. Because Filipino is very much like other Asian countries . . . so when there are multicultural things, and they think of Filipino, they think of *rondalla*!”<sup>1406</sup>

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*rondalla* could become better known at that time. If we played, there would be a ‘little something’. We weren’t asking for payment so they would donate which are good additional funds for us too.”

<sup>1404</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1405</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1406</sup> Mrs Datario, personal interview, Werribee Victoria, 26 June 2010.

Just like at practices, the choice of repertoire for performance is made in post-transition Rondanihan by the conductor who also considers input from group members.<sup>1407</sup> Repertoire is chosen taking in to consideration appropriateness for the specific performance situation.<sup>1408</sup> A tangible performance goal can help to motivate instrumentalists to attend practice regularly.<sup>1409</sup> Because the timely achievement of a public performance was a condition of Rondanihan's initial funding from the very outset, performance was the motivator of musical activity.<sup>1410</sup> This pattern continued in Rondanihan. Oringo family members remember such practice taking place every day for weeks, sometimes until twelve o'clock at night.<sup>1411</sup> For Rondanihan's new members, performance at their "graduation" was a kind of initiation into the group.<sup>1412</sup> According to Abbiah Bull, the decision about where, and if, to perform is "probably" made by her father, Mr Bull, but also by Celine Reid who is the current public relations officer and "talks to people at the venues."<sup>1413</sup> In the past, Celeste Oringo held the position of public relations officer. She recalls "that was kind of strange because I was very

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<sup>1407</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1408</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1409</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

<sup>1410</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Rondanihan was unable to make the original deadline set by the grant body: "It was like September yeah ... we were already past the Independence Day because we weren't able to do it but they (the grant body) said it was OK because I was told them that we really weren't ready yet (for a first performance)." [*Parang September e....o....lumagpas na kami sa Independence. Kasi hindi naming kaya pumayag din ang ano sabi ko di kami kaya talaga*]. Although behind the original schedule, the *rondalla* were able to give their first performance which took place at the Southern Cross Club. Mr Ramirez recalls that having built the group from "from scratch" that the Canberra Filipino community felt a great sense of achievement: "At that time everyone was so proud. The community was so proud that the ACT now had a *rondalla*." [*Noon lahat were so proud. The community was so proud na mayroon nang rondalla ang ACT*].

<sup>1411</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1412</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Mr Ramirez explained: "Before you can do a recital, shall we say we play, you will play these harder pieces and then you will play with us, the core group. That's what we always did when we gave concerts. At our annual concert they played with us. But first, they played, then we played, and at the end we all played. So that way it was kind of like we were accepting them into the group."

<sup>1413</sup> A. Bull, personal interview, Wanniasa, Canberra Act, 6 June 2010.

young.” Mrs Oringo says that the idea of having youth members as public relations officers was Mrs Ramirez’s and it was intended to be a way of “getting the children involved.” She added that she thinks that her daughter “learned a lot of skills by doing that.”<sup>1414</sup>

### **9.1 Characteristic Performance Venues and Events**

Australasian *rondalla* performance activity falls into the following three, main categories:

1. Performances for the Filipino community: Insider audiences
2. Performances at multicultural events: Representing the Philippines
3. Performances for the wider Australasian community i.e., non-consciously Filipino or multicultural, broader Australian community and includes outreach and fundraising activity
4. International performances

Australasian *rondalla* performance activity which came to this researcher’s attention, according each of the above categories, is described and then listed in the tables below. This helps to illustrate the character of events and type of venues at which *rondallas* tend to perform in Australasia.

#### **Performances for the Filipino Community**

Performances for the Filipino community integrate the ensemble into the calendar of events celebrated by migrant Filipinos, particularly those events of a nationalistic character as well as important events in the Christian calendar. Philippine Independence Day, in particular, usually celebrated on or around the 12 June each year, appears be one the most prominent of

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<sup>1414</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

these occasions. In addition to the Australasian groups, Independence Day was also mentioned by Mrs Tsai in Taiwan as one of the Fatima *Rondalla*'s main performances.<sup>1415</sup>

Such events feature much deference to VIPs in the service of whom the *rondalla* garners prestige. One highlight of the Filipino *Rondalla* of Victoria's performance experience to date has been the opportunity to perform for past Philippine President Gloria Macapagal-Arroyo when she visited Melbourne.<sup>1416</sup> The trophy won by Rondanihan for the "Best Presentation Award" and the Sydney Filipino Festival indicated that the *rondalla* was esteemed in the Filipino community and this helped to raise Rondanihan's morale.<sup>1417</sup>

The prominence of variety programmes and dancing at Filipino events influences the way the *rondalla* is integrated into these events, and its dance accompaniment role remains important. This can be illustrated by the dance items accompanied by Rondanihan in Canberra at the Philippine Independence Day Ball in 2010. Footage of rehearsals and performances of these items appears on Auxiliary Disc One, tracks 21-26.

As in the Philippines, Christmas in Australia and New Zealand takes place without the snow celebrated in the lyrics of numerous Christmas carols and in a relatively warm climate.

Armande Oringo, however, remembers the Christmas performance *Pasko sa Canberra* 2008, just before they were about to go away on holiday, as one of Rondanihan's less successful

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<sup>1415</sup> M. Tsai, conversation with the Author, Tapei, Taiwan, 13 December 2010.

<sup>1416</sup> This was an important event for the Datarios who took time off work just to be there to welcome the president. The sound of the *rondalla* greeted President Arroyo as she entered a hotel foyer. This event was made more poignant for Eddie by his memory of rescuing President Arroyo and her mother many years earlier from an erratically shaking gang-plank as they boarded a Philippine Navy vessel. This time, as she passed, he was able to render a very different kind of service.

<sup>1417</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. Mr Tagaza explained that Rondanihan was invited to perform at this first Filipino *Fiesta* in Sydney which offered an award for the best Filipino presentation. Other candidates performed Filipino folk dances and songs. Rondanihan won a trophy which is currently in the practice room at the Bull's residence. One of the human hands represented on the model is missing after it fell down from the filing cabinet on which it was displayed.

performances. It was an extremely hot, sunny day, the instruments were out of tune and the performers distracted.<sup>1418</sup>

Physically mediated musicality at Filipino events, spilling over into spontaneous singing and dancing was observed by this researcher in New Zealand in 2008.<sup>1419</sup> The spontaneous singing which occurred at *Pasko sa Canberra* in the same year, surprised some non-Filipino participants. Jerusha Bull, for example, reported that she found “it was a bit weird because the people there ... they started singing”.<sup>1420</sup> For non-Filipino *rondalla* participants, these kinds of experiences may not be in the general “pool of knowledge from their predominantly Anglo-Saxon musical upbringing”.<sup>1421</sup>

While the *rondalla* finds a natural place as part of Philippine Independence Day celebrations, for some migrant Filipinos, encountering *rondalla* in Australasia was “the first time they saw a full *rondalla* ... not only *bandurria*”.<sup>1422</sup>

In New Zealand, because of the PCA *Rondalla*'s stance of conscious non-engagement, it is difficult to learn more about the range of performances they have given beyond the annual gathering of Filipinos in New Zealand which occurs on Labour Weekend, as is listed in the table below.<sup>1423</sup> It was possible to discover, however, that *Maestra* Hoare's musical and

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<sup>1418</sup> At one point the *bandurria* ones, who were not concentrating, turned to the wrong page in their folders and played the wrong song!

<sup>1419</sup> Rockell, “*Fiesta*’, *Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch*, 2008,” 286.

<sup>1420</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1421</sup> Collins, “The Performing Observer: Between Music and Meaning,” 77.

<sup>1422</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1423</sup> One curious factor which was noted during this study, which included enthusiastic communication with *rondallas* in six countries, was that the only group unwilling to share information was the one based in the North Island of New Zealand. This particularly applied to the group's repertoire and arrangements. Neither has this primarily adult group transmitted the art of *rondalla* to younger Filipino-New Zealanders as occurs in Australia, despite being one of the earliest contemporary Australasian *rondalla* formed and having one of the most



cultural activity in the Filipino community in New Zealand is not limited to teaching *rondalla*. She also trains groups for Philippine folk dancing, promotes Filipino folk tunes through children's choir activity and a drum and lyre band.

**Table 24 Australasian *Rondalla* Performances for the Filipino Community**

<i>Rondalla</i>	Event	Venue
CUB2	100th Philippine Independence Day Celebration	n/a
RON1,2,3,4	Philippine Independence Day Ball (annual event)	Hellenic Club, Woden Canberra (2010) Southern Cross Club, Woden, Canberra (2011)
	<i>Pasko sa Canberra</i> (Christmas party 2008, 2009)	Philippine Embassy, Yarralumla, Canberra
	ACTFA-SCA Christmas Party	n/a
	Philippine <i>Fiesta</i> , Sydney	n/a
	Outreach performances connected to <i>rondalla</i> workshops (some non-Filipino participants but situated mainly in the Filipino community)	Ipswich (Redbank) Collingwood Park Sports Centre (October 22, 2005)
		Central Coast (Invited by Filipino Association near Gosford)
		Townsville: n/a
IPS	n/a	n/a
FAANQ	Philippine Independence Day (Annual event in June)	St. Ignatius Hall (first performance 2007) Police Citizens Youth Club [PCYC] Townsville (2008)
	Welcome of Philippine Bishop (February 2008)	Sacred Heart Cathedral, Townville
	Induction of Filipino Club (February 2008)	Cairns/na
	Filipino Festival Cultural Presentation (June 13 2010)	Riveryway Arts Centre, Thuringowa, Townsville
VIC	Philippine <i>Fiesta</i> (Annual Event)	Victoria (2007 First Performance)
	Welcoming President Macapagal Arroyo	Hyatt Hotel, Melbourne
PALM	<i>Fiesta sa</i> Wellington 2009 Labour Weekend Filipino Festival (24 September)	Lower Hutt Town Hall
	<i>Pistang Pilipino</i> 2010 <i>sa</i> North Shore (24 October)	Aotea Centre, Auckland

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experienced Filipino musical directors. It is highly possible that the factors leading to this group's stance of conscious non-engagement with the researcher have also been an obstacle to their musical growth and the transmission of the art of *rondalla* in New Zealand.



### Performances at multicultural events: representing the Philippines

*Rondallas* appear at multicultural events in both Australia and New Zealand such as “Rainbow Praise”,<sup>1424</sup> and the Australian National Multicultural Festival in Canberra,<sup>1425</sup> sometimes in front of large audiences. In general, little musical interaction occurs between the groups which representing the various, separate ethnicities. Such events, however, give the performers a “voice”, juxtaposed with that of the other ensembles, and increases awareness of “each other” in an environment charged with the sound of music and the visual spectacle of costumes and movement. As well as multicultural festivals, as shown in the table below, *rondallas* sometimes perform at events put on by non-Filipino migrant groups such as the Indonesian Independence Day and the Vietnamese Lantern Festival.<sup>1426</sup>

**Table 25 Australasian *Rondalla* Performances at Multicultural Events**

<i>Rondalla</i>	Event	Venue
RON	National Multicultural Festival (Annual)	Civic (2010)
	Lantern Festival	
	Support Asian Women’s Friendship Association Inc. (30 October 2009)	Pearce Centre, Pearce, ACT
PALM	Rainbow Praise ‘Many People – Many Songs’ Manawatu Multicultural Council (11 October 2009)	Cathedral of the Holy Spirit, Palmerston North
FAANQ	Indonesian Independence Day (August 2007)	Riverway Park, Thuringowa, Townsville

<sup>1424</sup> Kirk, “Get Ready for Rainbow Praise Rondalla Rhythms.” According to the Manawatu Standard, at the Rainbow Praise event the *rondalla* was representing the Philippine Central Association and had fourteen members. *Maestra* Hoare is quoted in this article as saying that many of the members in the group play *octavinas* rather than *bandurrias*. The article explains that these are “a female version producing a trilling sound similar to a mandolin.”

<sup>1425</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010. At the time of the researcher’s visit to Canberra the most recent performance that Rondanihan had done was the multicultural festival in February 2010. Camille Tagaza recalled that they performed *Australian medley*, *Filipino Medley*, *Philippine Airs* and *Walay Angay*. Both Celine Reid and Charisse Enriquez remember this as being a good performance with a large audience. An amusing moment occurred with the conductor, Camille Tagaza dropped her baton and it was sitting for some time on her on her foot.

<sup>1426</sup> T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010. According to Rondanihan’s main Vietnamese member, Tram, for their appearances at the Full Moon Festival, Rondanihan has usually played the *Lantern Dance* and a famous song about mother’s love.

### Performances for the wider Australasian community

In general, the most interaction with, and impact on, the broader Australasian community occurs during fundraising and community outreach activities, examples of which appear on Auxiliary Disc One, tracks 15-21. Appearance at schools, such as Rondanihan's Telopea School performance to a "whole hall [which] was full of kids like it was a full assembly of maybe more than a thousand"<sup>1427</sup> and interesting, themed programmes such as "Rondisneyhan" which was held in the Royal Theatre for Rondanihan's fifth year celebration,<sup>1428</sup> are also aimed at Australians in general rather than Filipinos. Before leaving Rondanihan, Mr Ramirez's plans also included a performance of Disney's *Fantasia* and a modified version of Beethoven's First Symphony which he wanted to conduct with the film projected on the screen behind them *rondalla* as it played. When *rondallas* in Australasia play for the public at events with a more specifically musical focus these tend to be folk music festivals<sup>1429</sup> such as "Jambaroo"<sup>1430</sup> or the Manaro Folk Society.

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<sup>1427</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Mrs Oringo recalls that the audience of students from year seven to year twelve at Telopea School was the largest group Rondanihan has performed to in Australia. According to Celeste Oringo, these students were sitting on the floor and "they started getting a bit rowdy." Mrs Oringo recalls that the audience responded well to *Australian Medley*. The group also performed *La Marseilles* which Armande says they only learned a week or so before the performance. He also recalls the *sol-fa* syllables were not written on the score.

<sup>1428</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Rondisneyhan was a concept of Mr and Mrs Ramirez. The programme's title was an amalgamation of the already amalgamated word "Rondanihan" with the word Disney. The Oringo family recall that the event was "massive" and several government representatives were in attendance. Although the entire programme was not made up entirely of Disney songs it did include the vocal items *Beauty and the Beast* and *Mary Poppins*. The *rondalla* wore traditional Philippine costumes and performed their standard repertoire in addition to the Disney items. Maricel Oringo recalls that she made a video to be displayed on the screen at this event but "it got changed when they put it up on the screen."

<sup>1429</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. Mr Bull says that two of his daughters recently performed in a blackboard concert at the National Folk Festival: "You put your name down in the morning and then you get a concert, a free concert, and they've got their *bandurrias* and they want to do a concert so we cued up at eight o'clock in the morning and they got a place." During the girls' performance, Mr Bull recalls that a couple entered the tent and motioned to one another as if to say that the sound they had heard had led them to expect to see a hammered-dulcimer.

<sup>1430</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. Jerusha Bull recalls that she had only just joined when Rondanihan performed at Jambaroo, "the folk festival" and so she did not actually play in it.

**Table 26 Australasian *Rondalla* Performances to the Wider Australian Community**

<i>Rondalla</i>	Event	Venue(s)
CUBI	Entertaining Official Guests and Dignitaries	Government House, Darwin
CUB2	Music for Play “Keep Him My Heart: - A Larrakia-Filipino Love Story”	Darwin High School
	Order of Australia Ceremony	Government House, Darwin
	Special Luncheon for the Commemoration of the 70th Anniversary of the Bombing of Darwin	n/a
RON	Fundraising Sausage Sizzle/busking (Approximately every two months)	Outside shopping centres in Canberra Woolworths (Supermarket) in Canberra Bunnings (Hardware store) in Canberra
	Nursing home performances	Various including: Jindalee Nursing Home, Narranbendah, ACT
	School Performances	Telopea School ( <i>Lycée Franco-Australien de Canberra</i> ) Barton, ACT
		Home Schoolers Association (Oringo family)
		Covenant College Fete (24 October 2009) Gordon ACT
	Floriade (Canberra Spring Flower Festival) [Wide range of performers but not billed as multicultural as such] (Annually mid-September to mid October)	Commonwealth Park, Canberra (2009)
	Rondisneyhan (Rondanihan’s fifth year celebration)	Royal Theatre, Canberra
	Jambaroo	Kiama Caravan Park, Kiama NSW
	Shared Recital with Hildegard Mendoza (2009)	n/a
	Mother’s Day Dinner and Dance Concert [mainly Filipino but non-Filipino VIPs present]	National Convention Centre, Canberra
	Welcoming Party for the Researcher Informal Performance (2 May 2010)	The Bull residence, Wanniasa, Canberra
	Taylor Music Festival (Annual Event)	Taylor School, Kambah ACT 2022 May (2009, 2011)
	Australian National Folk Festival 2010 Blackboard Concert (Mr Bull’s daughters only) Annual Easter Event	Exhibition Park, Canberra
	The Merry Muse: Monaro Folk Society (Friday 22 July 2011)	Canberra Southern Cross Club
IPS	Performance in Mall	n/a
	The Romance of the <i>Rondalla</i> – Joint Concert with Rondanihan (22 October 2005) [mainly Filipino but non-Filipino VIPs present]	Collingwood Park Sports Centre Redbank, Queensland.
FAANQ	Ministerial Council Meeting (July 2007)	Jupiter’s Casino, Townsville
	Townsville Cultural Fest (3rd week of August Anually) [Not labelled “multicultural” but includes a wide variety of ethnically representative performances	The Strand, Townsville (2007, 2008)

Jerusha enjoyed visiting Kiama She explained: “The name’s changed, but that was the first time we’d played there and we were camping at this place called Kiama and it was this big caravan park and there was a blow hole and we went down there for the thing.”

	Launching of Helicopter Project Art Exhibition by Alwin Reamillio (October 2007)	Pinnacles Gallery, Riverway Arts Centre, Thuringowa, Townsville
	Annandale Neighbourhood Fun Day [Held once a year through Community Services, Townsville City Council]	Annandale Park (October 2007)
	Stable on the Strand (December 2007)	The Strand Townsville
	24 Days of Christmas (December 2007)	
	'The Submersible Project' launch (December 2007)	The Umbrella Studio Art [Art studio/gallery], Townsville
	Peace Week (December 2007)	Cairns
	Masonic Care Nursing Home (May 2008)	Kirwan, QLD
	Seniors Music Day	Magnetic Island, QLD
	Days in the Dioceses World Youth Day [WYD] (July 2008) [This is event is religious but not concerned with ethnicity so has been included in this section]	Sacred Heart Cathedral, Townville
	Mofolk Series –Filipino Celebration [Collaboration with Dancenorth] (May 2010)	Dancenorth, Townsville

## International Performances

The only Australasian *rondalla* to have performed internationally is Rondanihan, who have attended the International Rondalla Festival in the Philippines twice. Prior to Mr Ramirez leaving pre-transition Rondanihan, this group's ambitious plans included an Australia wide tour, attendance at the Third International Rondalla Festival and USA concert tour. These performances did not come to pass. A Fourth International *Rondalla* Festival is planned to take place in Singapore in 2015, organized by Dr. Joseph Peters.

**Table 27 Australasian *Rondallas*' International Performances**

<i>Rondalla</i>	Event	Location
RON	First International Rondalla Festival	Bicol, Philippines 2004. Also an appearance on ABS-CBN <i>Kumusta Kabayan</i> show
	Second International Rondalla Festival	Dumaguete, Philippines 2007 Many outreach performances and an appearance on Channel 2
	Third International Rondalla Festival	Tagum City, Philippines 2011 (Rondanihan did not attend due to security concerns. The group was represented in this researcher's paper at the festival conference/workshop)
IPS	Second International Rondalla Festival	Dumaguete, Philippine 2007

## 9.2 Performance-Specific Behaviour

### The Use of Costumes

The use of costumes is one feature which distinguishes *rondalla* performance from practices or rehearsals at which, in general, anything can be worn.<sup>1431</sup> The high value attached to the use of traditional, Philippine costumes, particularly by female *rondalla* members, has already been mentioned on page 223.

Rondanihan's Celine Reid also pointed out how important the costumes are in enhancing the visual impact of *rondallas* in performance.<sup>1432</sup> This enhanced visual interest is also seen to help the audience identify the group as Filipino. According to Mrs Oringo, for non-Filipino audience members "if they [the *rondalla*] weren't dressed up in costumes it's very difficult to know which country they're actually from."<sup>1433</sup> The excitement and sense of anticipation generated while getting into costume prior to performance was also referred to in a previous section. While the use of traditional, Philippine gowns and *barong*[s] is typical, while busking at sausage sizzles casual clothing is worn. Rondanihan members also have a Rondanihan T-shirt which they sometimes wear while performing.<sup>1434</sup> Rondanihan members can be seen wearing this T-shirt can be seen in the photo in figure 100. The exception of the Darwin *Rondalla* has already been mentioned.

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<sup>1431</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Abbiah Bull talked about the practical limitations of some types of clothing saying "At the practices you can wear anything. Some blazers would be hard to play in 'cause they are restrictive, but otherwise you can play long sleeve, short sleeve it probably won't make much of a difference." J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. Practical considerations also apply to ordinary clothes worn when rehearsing in the *rondalla*. Jerusha Bull pointed out that these need to be "ones that don't get caught in your strings." In this connection the type of fabric is important. She explained: "Nothing's unsuitable except for fabrics which have a thin thread line ... they get all puckered."

<sup>1432</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1433</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1434</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

### Ceremonial Instrument-holding Positions

As mentioned earlier in the section on instrumental technique, in addition to the standard playing position, Australasian *rondallas* also use ceremonial positions in performance, prior to commencing play. These positions arise during practices only as part of performance preparation.<sup>1435</sup> From the researcher's perspective, these positions appeared almost military. This researcher also observed identical positions used by all of the Filipino *rondallas* which performed at the Third International Rondalla Festival in Mindanao, 2011.<sup>1436</sup> None of the very similar, plucked-string groups at the XII Muestra de Música de Plectro in Valladolid, Spain 2011, however, incorporated ceremonial holding positions into their performance, despite the otherwise formal nature of their performances.<sup>1437</sup> Rondanihan's Mr Bull compared the pre-performance, ceremonial, instrument-holding positions to those used by other kinds of ensembles such as symphony orchestras and marching bands. He believes that this kind of pre-play ritual helps to "frame" the performance and draw in the attention of the audience: "For me it is part of saying we are here, we've rehearsed, this is what we do and we are here! It's not just a ragged bunch of people that wander on without purpose. You are walking on with a purpose ... and a goal."<sup>1438</sup> The use of ceremonial holding positions most likely result from the influence of the band tradition in the Philippines whose "methods and procedures" which form a model for *rondallas*.<sup>1439</sup>

The one Australasian *rondalla* not to use ceremonial holding positions is the Darwin *Rondalla*. Musical Director Mr Molina, who played in a *rondalla* in the Philippines as a child,

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<sup>1435</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1436</sup> K. Rockell, fieldwork observation, Tagum City, Mindanao, 11–20 February 2011.

<sup>1437</sup> K. Rockell, fieldwork observation, Valladolid, Spain, 13–15 May 2011.

<sup>1438</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1439</sup> Calubayan, "Development and Evaluation of a Manual for a School Rondalla," 5.

is aware of the formal approach but he explained: “We don’t sit there formally like a lot of the *rondallas* that you will see... We are very laid back.”<sup>1440</sup> In addition to ceremonial holding positions, performance also occasionally requires instrumentalists to perform standing up instead of seated. Such a situation might arise when the *rondalla* performance is combined with theatre, dance<sup>1441</sup> or festive marching.<sup>1442</sup>

### **The Use of Amplification**

The use of amplification also distinguishes performance from rehearsal. This is particularly necessary at festivals where *rondallas* frequently perform on large, outdoor stages.

Microphones are used and in most cases, this is equipment provided for general use at the performance venues, a factor which reduces the ensemble’s control over their amplified sound quality.<sup>1443</sup> Camille Tagaza explained: “It is very difficult to balance when we don’t have our own sound system, own mics, we have to adapt to wherever we are performing.”<sup>1444</sup> Post-transition Rondanihan’s Mr Bull, however, has his own sound system and is sometimes assisted in operating it by Sean Coggan.<sup>1445</sup>

Working within the framework of practical limitations Rondanihan tends to place microphones one per instrumental section,<sup>1446</sup> near the best player.<sup>1447</sup> If unhappy with their

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<sup>1440</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>1441</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1442</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1443</sup> For example, at the Philippine Heritage Day performance 8 May 2010 a young, Caucasian male at the sound-desk was controlling the volume. At the end of the musical items this sound technician appeared not to understand the compere’s repeated gestures asking him to turn down the background music to allow her to speak. Instead of reducing the background music level he rather turned the vocal level up.

<sup>1444</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1445</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1446</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1447</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.



sound, when using communal equipment, they are still able to “fiddle with” the microphones after they have been positioned.<sup>1448</sup> Camille Tagaza’s opinion is that the bass should have a microphone for itself, the front row should have microphones along the front and the ones at the back should have overhead microphones.<sup>1449</sup> Sometimes conditions are less than ideal, as was the case at the Central Philippine Association *Rondalla*’s performance at the national Filipino festival, *Fiesta sa Wellington* 2009, where only one central microphone was provided.<sup>1450</sup> This performance also highlighted the importance of overall volume level. At Filipino community events, a wide variety of musics are frequently juxtaposed including folkdances with recorded *rondalla* accompaniment, often broadcast at high volume levels. In comparison, a live *rondalla*, performing a purely instrumental version of a folk song or dance, at a relatively lower volume level, can be underwhelming for the audience. In 2012 the FAANQ *Rondalla* was happy to acquire new amplifiers and pick-up attachments for their instruments.<sup>1451</sup> The Darwin *Rondalla*, however, despite having an electric bass and being able to amplify their other instruments, have a preference for playing unamplified or “unplugged” in outdoor, “garden situations”.<sup>1452</sup>

### Introducing or Explaining the Music

Explanations about the *rondalla* and programmatic details of the music at performance can be both entertaining and instructive. When Mr Ramirez<sup>1453</sup> and *Maestro* Salvador led their

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<sup>1448</sup> A. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1449</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1450</sup> K. Rockell, fieldwork observation, Lower Hutt Town Hall, 25 October 2009.

<sup>1451</sup> P. Aceret, e-mail to the author, 30 March 2012.

<sup>1452</sup> F. Molina, personal interview, Darwin NT, 7 May 2012. Mr Molina explained that one of the reasons they wear Fedora hats is to protect their heads from the hot sun during their preferred, outdoor performances.

<sup>1453</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

*rondallas* they took this task seriously. Mrs Oringo recalls: “That really made a difference to how people reacted as they saw the performance going on ‘cause he [Mr Ramirez] would turn around and talk... you know, explain things.”<sup>1454</sup> Remembering when he led the FAANQ

*Rondalla Maestro* Salvador recalls:

I used to say it [the information about pieces] before when we played it [the *rondalla*] in Cairns “We are now going to play, say *Bahay Kubo*. This is about the *nipa* hut.” And then I tell them “You know, the Philippines is composed of so many different ethnic dialects, and there are so many songs in different dialects. In the north, in the south they have their own songs.” And then I pick up some songs from that and that, and then we play it so the people will know that the Philippines is composed of so many dialects and different songs.”<sup>1455</sup>

During fieldwork however, this researcher did not witness programmatic explanation at performances. It may be the case that non-Filipino *rondalla* leaders are not considered able to provide authentic information with authority. Technology was also used to convey information about *rondalla* during performance. The FAANQ *Rondalla*, for example, projected PowerPoint slides onto a screen while they performed at the Riverway Arts Centre in 2010. During Rondanihan’s performance at the Second International Rondalla Festival, when the group played the Australian Medley, Mr Ramirez introduced and explained the melodies,<sup>1456</sup> some with which the Filipino audiences were already familiar.<sup>1457</sup> Sean Coggan,

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<sup>1454</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1455</sup> F. Salvador, personal interview, Mysterton QLD, 14 June 2010.

<sup>1456</sup> I. Bull, personal interview, conversation with the author, Canberra ACT, 19 May 2019.

<sup>1457</sup> I. Bull, personal interview, 6 June 2010. Mr Bull, on the other hand, confirmed that the Filipinos in the Philippines were familiar with the song “Kookaburra sits in the old Gum Tree”. He says that the audience in the Philippines did not know “Home among the Gum Trees” or “Moreton Bay”. According to Mr Bull, even the Filipinos in their own group did not know the melody “Moreton Bay”. Mr Bull says that the Filipinos in the Philippines did know “Waltzing Matilda” and “Land Down Under”. Given the choice, Mr Bull claims that he

however, was cautious in his assessment of whether the Australian Medley reached its objective in educating Filipinos about Australia. He felt that, although well known Australian melodies were used, such musical references were wasted on the Filipinos in the audience, the majority of which “knew very little about Australia.”<sup>1458</sup>

### **Other Considerations: Expressive Body Language, Performance Anxiety, Memorization**

Camille Tagaza explained that performance required more sustained concentration than at practices where the players are able to break between pieces. As a conductor she is stricter with the group during performance and does not allow the players to talk or joke in between pieces as they might at a rehearsal.<sup>1459</sup>

Expressive body language helps to dramatize performance. Such behaviour is restricted by close seating arrangements which would restrict movements such as a rocking action unless done in a synchronized manner, something not observed during fieldwork.<sup>1460</sup> In addition to expressive body language, attitudinal display, in particular smiling, frequently encouraged by Mr Ramirez in pre-transition Rondanihan to smile while performing.<sup>1461</sup> Stage fright or “nerves” was referred to by only a few interviewees such as Charisse Enriquez,<sup>1462</sup> Mr

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would not have included the song “Tie Me Kangaroo Down Sport” in the medley himself because it originally contained the pejorative line “let my ‘abo’ go loose Bruce, he’s of no further use Bruce”.

<sup>1458</sup> I. Bull, conversation with the author, Canberra ACT, 19 May 2010.

<sup>1459</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1460</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1461</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1462</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry’s, Erindale, Canberra ACT, 9 June 2010.

Oringo<sup>1463</sup> and Camille Tagaza, who suggested that this condition might depend on the size of the audience.<sup>1464</sup>

Performing music by memory (as distinct from playing by ear or *oido*) was admired and presented as an aspiration by post-transition *Rondalla* members. In a 2011 e-mail communication to the author, Mr Bull described his *rondalla*'s performance at the 2011 Philippine Independence Day in Canberra, and emphasized that they had performed from memory.<sup>1465</sup>

### 9.3 Combination with Folkdance, Theatre and Voice

As demonstrated in relation to repertoire, Australasian *rondallas* tend towards playing instrumental versions of familiar melodies. At the same time, the groups aspire towards presenting absolute music in a formal manner as do chamber orchestras and ensembles in the Western, classical music tradition. Nevertheless, a strong connection with Philippine folkdance and occasional performances in combination with theatre, pantomime or vocals can also be recognized. Like the use of expressive gestures, these combinations also enhance the *rondalla*'s audience appeal.<sup>1466</sup>

#### Folkdance

Folk dancing is a popular and widespread activity in the Filipino migrant community.<sup>1467</sup>

According to Camille Tagaza, what usually appeals to Filipinos in Australia is dancing or

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<sup>1463</sup> Oringo Family, group interview, Conder ACT, 19 May 2010. Mr Oringo recalls that as a child in the Philippines his mother encouraged him to participate in *rondalla* but his "massive stage fright" prevented it.

<sup>1464</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1465</sup> I. Bull, e-mail to the author, 21 June 2011.

<sup>1466</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1467</sup> Rondanihan interviewees emphasized a continued connection between the *rondalla* and Filipino folk dance activity in Canberra. Jerusha Bull recalls while still at primary school that there was frequent Filipino folk dancing activity and that Rondanihan's leaders "got the Newbees to dance so I danced." Jerusha's early Filipino

singing but “they just don’t seem to be interested” in the *rondalla*. On the other hand, they never seem to tire of repeated performances of folk dances such as the “*fandango sa ilaw*”.<sup>1468</sup> This situation is ironic since *rondalla* music is used to a great extent to accompany these dances. At such performances, the sound component or accompaniment is usually recorded rather than live music. Ms Pound, whose Filipino cultural activity in Australia began with dance as the organizer of the *Karilagan* Filipino cultural group, claims that her love of music prompted her to consider putting live music with the dancing.<sup>1469</sup> As indicated in the section on the motivation of Australasian *rondalla* founders, the defence of an authentic sound component in folkdance was recognized as a motivation. Mr Ramirez, in particular, was upset by the way music is sometimes used by Filipino dancers in the Filipino migrant community:

They said “it sounds cool”. They said that they’d seen it on Boracay beach in the Philippines. I told them, “You know what? The ones whom they are playing for there, their clients, are the tourists. The tourists know that our costumes are like that just to give it some sort of “kick”. The music is kind of something that would connect the tourists to our dance, so that’s why they have that music. But that’s definitely a no-no if you are in Australia! If you are

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folk dancing activity was not always accompanied by a live *rondalla* and she remembers practising a dance for an event to a CD. Abbiah Bull also mentioned that at a nursing home performance and also on the Central Coast “they did dances to our recordings.” Mrs Oringo “they used to do more dances before we joined and then they sort of tapered off.” Maricel remember that “most of the performers actually danced as well.”

<sup>1468</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010. Camille Tagaza also reported on the inclusion of a Filipino folkdance as part of an Australian school curriculum: “They’ve got *tinikling* going at St Clair’s now as part of their curriculum so Celine was telling me they do it for P.E.”

<sup>1469</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

promoting Filipinos, if you are promoting *tinikling* it should be the *tinikling* music.” That’s what I noticed really.<sup>1470</sup>

This kind of problem would not have arisen during the time of the early Cubillo *rondalla* where a connection with dance is evident in the group’s reported repertoire which included a *polka-mazurka* and the “Shake Hand Dance”. Mr Bull, who became aware of this connection through folklorist Jeff Corfield and his recent book “String Band and Shake Hands”, expressed the wish to revive the “Shake Hand Dance” and work on “a suite of Philippine dances with European influence” including an item he identified as “*Lancers*”.<sup>1471</sup> The present-day Darwin *Rondalla* accompanied folk dance when they started and also at the 100th Philippine Independence Day celebrations in Darwin but it is not their current focus.

<sup>1472</sup>Considering all possible performance situations, Mr Bull said that at the time of his interview, post-transition Rondanihan best fits in doing combined presentations with dance.<sup>1473</sup> He affirmed that he is “trying to make it clear to the other Filipino organizations that we are interested in doing our concert material and we are interested in doing dance combinations.”<sup>1474</sup>

Contemporary Australasian *rondalla* performances for the Filipino community are often contextualized within representations of *barrio fiesta* scenes and juxtaposed in programmes

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<sup>1470</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. [*Sabi daw nila, “It sounds cool”.Sabi daw nila nakita daw nila doon sa Boracay beach sa Philippines. Sabi ko, ‘You know what?Doon ang pinapakita nila, ang client nila, ang mga turista. Alam ng turistang ganyan ang costumes natin para lang bigyan ng “kick”. Yung music parang medyo something that would connect the tourist and our dance kaya iyang tugtog na iyon. Pero definitely that’s a no-no pag nasa Australia ka! If you are promoting Filipinos, if you are promoting tinikling it should be the tinikling music and iyon na nga a napansin ko*].

<sup>1471</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull claims that he contacted Mr Corfield in the hope that they may be able to collaborate on a *rondalla* project. He has also taken steps towards commissioning suitable arrangements for such a project by contacting Mr Hooley and Ricardo Calubayan.

<sup>1472</sup> F. Molina, personal interview, Darwin NT, 7 May 2012.

<sup>1473</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

<sup>1474</sup> I. Bull and T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010.

with a variety of regional folkdances. An example of this was the Central Philippine Association *Rondalla*'s performance at the New Zealand national Filipino Labour Weekend meet-up 2009. The overall program highlighted the important connection between *rondalla* music and dance which is still present today and followed a geographical journey through the Philippines from north to south.<sup>1475</sup> Cordillera suite (Hill tribes), Maria Clara suite (Christianized Lowlands) and a Muslim suite were performed. Following this, a performance of *Pista sa Nayon* contextualized the performances within the *fiesta*. At the same event the following year in Auckland, the *rondalla*'s performance was also firmly situated within the frame work of a stylized traditional *fiesta* scene.<sup>1476</sup> The *rondalla* was positioned to one side of the stage to allow room for dancers and preceded by a trio of two singers and a guitarist who sang:

*Fiesta sa isang bayan*  
*Kami'y nag punta*  
*Paga't isang taga-roon*  
*mahigpit ang anyaya*  
*Ang handaan ay engrande*  
*may awitan pa*  
*at mayroong nagsasayaw*  
*sa himig ng rondalla*

We went to a *fiesta*  
 in a neighbouring town  
 'cause a person from there

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<sup>1475</sup> K. Rockell, fieldwork observation, Fiesta sa Wellington, Lower Hutt Town Hall, 25 October 2009.

<sup>1476</sup> K. Rockell, fieldwork observation, Pistang Pilipino 2010 sa North Shore, Aotea Centre, Auckland, 24 October 2010.

had invited us ‘round  
 There was such a big feast  
 and they sang with guitar  
 and they danced to the sound  
 of a *rondalla*<sup>1477</sup>

The *rondalla* then accompanied a group of youths who danced a medley of dances beginning with the *Pandango sa Ilaw*.

Rondanihan’s performance at the Philippine Independence Day Ball 2010 in the upstairs function room of the Canberra Hellenic Club began with purely instrumental music, as a “welcoming performance”, at the beginning of the event. Later, Rondanihan’s on-stage performance included accompaniments for dances to “*Cariñosa*” and “*Manton de Manila*”.<sup>1478</sup> On this occasion dancers included both adults and children and new and long-standing members of the Filipino community.<sup>1479</sup> A further example is the FAANQ *Rondalla* collaboration with Dancenorth in Townsville in May 2010 which featured the popular Philippine bamboo pole dance *tinikling*.<sup>1480</sup>

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<sup>1477</sup> Translation by the author (in order to retain the poetic sensibility some verb tenses have been altered and some words omitted).

<sup>1478</sup> Prior to this event both the Cultural Officer and the President of the ACTFA-SCA attended a Rondanihan practice to discuss the dance items they planned to perform. The Cultural Officer explained that her group’s presentation at the Independence Day event would be entitled “*Sulyap*” [glance or glimpse]. She also expressed strong interest in performing the dance *Manton de Manila*.

<sup>1479</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. At the 2010 Independence Day celebration in Canberra, Rondanihan accompanied folk dances performed by both adults and children and new and long-standing members of the Filipino community. This collaboration of Rondanihan and folk dance at the 2010 Independence Day Ball particularly pleased Ian Bull who felt that it was a bit like “coming home”: “I think we, also everyone enjoyed that today. It was a bit like the passing of the guard too, having all those new dancers with Rondanihan. Not having all the old dancers like we used to have; Bing’s children, Roy and Dolly’s children, even Abbiah and Jerusha used to dance. And now we’ve got a whole new set of dancers and I think that was quite symbolic... that was quite symbolic to have those kids and especially knowing the background of some of those kids. You know, kids with Filipino parents, kids with adopted parents as well.”

<sup>1480</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.



## Theatre and Pantomime

The main examples of an Australasian *rondalla* combining with theatre are Gary Lee's 1994 Play *Keep Him My Heart: - A Larrakia-Filipino Love Story* and Rondanihan's pantomime to Bryan Hooley's arrangement of *Australian Medley*, both of which have been mentioned already in previous sections.

According to Celine Reid, Rondanihan's performance of *Australian Medley* was very well received at the Second International Rondalla Festival in the Philippines.<sup>1481</sup> Although they were not at the same performance level as the Filipino *rondallas* at this event, the pantomime and other novelty features, including the use of the *didgeridoo*, the wobble board and representations of kangaroos, made up for their lack of professionalism.<sup>1482</sup> Mr Tagaza recalls that after observing other novelty presentations at the First International Rondalla Festival in 2004, Rondanihan had time before next festival to prepare their strategy as well as raise funds.<sup>1483</sup> The result was *Australian Medley*.

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<sup>1481</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry's, Erindale, Canberra ACT, 9 June 2010.

<sup>1482</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry's, Erindale, Canberra ACT, 9 June 2010.

<sup>1483</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. Mr Ramirez realized that there was no way that Rondanihan could come up to the same level as the Filipino *rondallas* at the International Rondalla Festival so he called on his creative instinct and he and his wife brainstormed for ideas. He had previously considered searching out what he saw as attractive Australian music that would enable Rondanihan to make a better connection with Australian audiences. These same melodies became representative of Australia when Rondanihan performed during the 2007 International Rondalla Festival in the Philippines. Mr Ramirez discussed the project with arranger Mr Bryan Hooley.



**Figure 95 Australian Medley dancers and *didgeridoo* performers (photo courtesy of by Rondanihan).**

Mr Ramirez said that many in the Philippines were able to relate to this story and that the appreciated it. He recalls that the presentation really “clicked” with the Filipino audience in the Philippines and that they were amazed by the *didgeridoo* and wobble board.<sup>1484</sup> The presentation began with Filipino music and a Philippine festival scene after which the Australian character, played by Mr (who in real life is married to another Australian) arrived and asked the Filipino parents for their daughters hand in marriage. The difference in

<sup>1484</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Mr Ramirez first learned about the wobble board when the Olympic Games were held in Australia: “They used a board at the Olympic Games that were held here in Australia and they said, apparently, it was a large board that they used but they said the original one was Rolf Harris’, wobble board. And that’s what I heard. I was asking some Australians about that. What was it he said? A thin board that you wobble along like that.” I said, “Oh really?” I didn’t really know what it was and then I heard wobble board, wobble board, wobble board so I said “OK” I said “Maybe I should try it!” [Sa Olympic na dito ginawa sa Australia they used a board pero sabi nila ang, ano daw, malaki na board na ginagamit e nila pero ang original daw niyan ay si Rolf Harris, wobble board. And naririnig ko iyan. Tinatanong ko iyan sa ibang mga ano ibang mga Australians. Sabi niya ano daw iyan? Board na manipis na you wobble along na ganoon. Sabi ko ‘Ah ganoon ba?’ So I didn’t really know what it was and then naririnig ko na wobble board, wobble board, wobble board sabi ko ‘OK,’ sabi ko ‘maybe I should try it!’”].

performance attitudes between Filipino and Australian *rondallas* was also lightly parodied during this performance. Maricel Oringo recalls that the performers contrasted the presentation of an Australian style whereby the performers “come in all sloppy” and “slap down” with one in which the performers come on in a perfect line and sit down in unison.<sup>1485</sup> Celeste Oringo explained that the Australian style was intended to be portrayed as “more laid-back and more welcoming.”<sup>1486</sup>

### **Accompanying Vocal Items**

In pre-transition Rondanihan while Mr Ramirez was still running the group, song accompaniment would often come about spontaneously and at unexpected moments including during concerts. Mr Ramirez enjoyed singing and his vocal outbursts were usually in a loud operatic style voice with vibrato.<sup>1487</sup> During Rondanihan’s trip to the Philippines Mr Ramirez sang “I Still Call Australia Home”. He also recalls that the University of the Philippines *rondalla* accompanied the song “*Sa Kabukiran*”. He mentioned that he would sing four songs including “*O Sole Mio*” and the Visayan love song “*Usahay*” and that another member of the group, Larry, would sing “*Nasaan Ka Darling*” which is a set of comic verses by Yoyo Villame set to the melody of “*Cariñosa*”. Celeste Oringo recalls that “*Nasaan Ka Darling*” was a highlight which everyone in the *rondalla* would look forward to because it was an easy song and made everyone laugh.<sup>1488</sup>

Pre-planned, vocal accompaniment in pre-transition Rondanihan was reported to have taken place at a Mother’s Day performance which was a dinner dance concert held on May 10,

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<sup>1485</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1486</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1487</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1488</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

2008 at the national convention centre in Canberra. At this event Rondanihan accompanied two vocal items performed by the Master of Ceremonies. Mr Tagaza recalls:

That was that Mother's Day concert of ours. Rina was the MC. She is great. She was a student in the Philippines in music, she did voice. We accompanied her "Climb Every Mountain", "Beauty and the Beast". We were the ones who accompanied her, which was OK, very good.]<sup>1489</sup>

According to Jerusha Bull, Rondanihan has also accompanied "Australia Fair" which was sung at a beauty pageant by a young Filipino who was between eight and ten years old.<sup>1490</sup>

Because she is a trained singing teacher, Ms Campbell, who conducted the FAANQ *Rondalla* in Townsville in 2010, has also expressed a wish to combine singing with the *rondalla* but this aspiration has not been fulfilled.

#### **9.4 Reception: Audiences**

An examination of performance types and venues shows that, with the exception of certain performances by Rondanihan, the audiences which encounter Australasian *rondallas* are not musically dedicated audiences but rather made up of persons in attendance at social events with entertainment programmes which include items performed by *rondallas*. Audiences are made up of individuals. Celine Reid pointed out that audience reaction to the *rondalla*:

"depends on the person... some people aren't like music lovers or very culturally accepting... but they [audiences] usually find it [*rondalla*] interesting."<sup>1491</sup>

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<sup>1489</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. *Rina ang, siya sa MC. Magaling siya. Estudyante yata siya sa Pilipinas noon, nasa music, sa voice siya. Accompany namin siya... "Climb every Mountain", "Beauty and the Beast." Kami ang nag-accompany, which was OK, very good.*

<sup>1490</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1491</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry's, Erindale, Canberra ACT, 9 June 2010.

With this in mind, a consideration of audience composition, based on group type, can be seen to relate to type of event and venue which, broadly speaking can be listed as:

- Filipinos, non-Filipino spouses and invited non-Filipino VIPs at Filipino community events
- Support groups for various ethnically representative ensembles at multi-cultural events, which frequently are of the same ethnicity as the group being supported
- Australians and visitors to Australia from any background at events for the Australian community at large and at busking, fundraising and nursing home performances.

*Rondalla* members had the perception that audience reception varied between these categories. The belief was expressed that Filipino audiences were the least responsive while non-Filipinos were seen to frequently react with enthusiasm when encountering *rondalla* performance.<sup>1492</sup> Rondanihan's Camille Tagaza explained: "Non-Filipinos are a lot easier to play for 'cause we have played a nursing homes before, shopping malls, multicultural festivals and they seem to really enjoy it. The response is far more positive compared to ... no response from the Filipinos!"<sup>1493</sup> The perception was also shared by Mrs Enriquez that adults are more appreciative of the *rondalla*: "I've noticed it's mostly like, not really old ones, but some adults appreciate the music."<sup>1494</sup>

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<sup>1492</sup> On one occasion during fieldwork after a Rondanihan core group rehearsal an exchange between the President of the ACTFA-SCA and Mr Tagaza shed light on the musical relationship between the *rondalla*, cultural group and the broader Filipino community in Canberra. Mr Tagaza asked the president "What kind of dancing do they want... disco?" The president appeared to reluctantly agree. A discussion between the President, Cultural Officer and Mr Bull revolved around the negotiation of the *rondalla*'s chance to perform purely instrumental numbers, of less interest to the community in general, at the planned event. Although Rondanihan would play for dancers, they would also be allowed to play some more complicated instrumentals. Mr Bull in particular appeared to have been pushing gently for a greater number of purely instrumental pieces.

<sup>1493</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

<sup>1494</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry's, Erindale, Canberra ACT, 9 June 2010.

Mr Oringo described a very positive response from people passing by during fundraising performances outside Bunnings (a chain of hardware stores): “A lot of people just stopped and listened and gave us like coins for busking... They’d ask all sorts of questions and they’d clap.”<sup>1495</sup> This behaviour can be seen on Auxiliary Disc One, tracks 18 and 20. In several of the cases where non-Filipinos have shown interest in joining Australasia *rondallas* it has arisen from spontaneous contact during busking and sausage sizzles as was described on page 243-244 in the section on recruiting. Ms Pound also recalls that on one occasion when her *rondalla* was performing in a mall the group was approached by an Australian woman who asked if her adopted daughter from the Philippines could join the group.<sup>1496</sup> This type of activity appear to result in a more comfortable direct interface between ethnically representative migrant groups and the broader Australasian public than might occur at Filipino or consciously multicultural events.

Mr Bull reported extremely positive responses from his daughters’ non-Filipino school mates when they took their *rondalla* instruments to school.

Crowds will gather, you know... from the budding heavy metal, electric guitarists at school to the complete novice that knows nothing about instruments. They want to see what they’re doing. I have even heard them say “Wow! How did they do that?” because they can see the skills that these kids have in playing what are pretty good melodies on an instrument and getting a good sound... a lot of kids can’t do that.<sup>1497</sup>

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<sup>1495</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1496</sup> P. Pound, personal interview, Park Road, Milton QLD, 21 June 2010.

<sup>1497</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

Despite reports of luke-warm response on the part of Filipinos, performances by Rondanihan in particular inspired migrant Filipinos to reappraise the *rondalla*. Interstate visitor to Canberra, Mr Datario from Melbourne, was so inspired when he encountered Rondanihan that he started a group in Melbourne. Mr Ramirez recalls that during outreach activities many Filipinos were surprised to discover for the first time that the *rondalla* could be truly entertaining.<sup>1498</sup>

During fieldwork, my attention was also drawn to audience behaviour. The difficulty in recording *rondallas* due to the fact that a number of audience members freely engaged in conversation during performance was initially considered problematic by this researcher. Audience members talking during performance can be clearly heard on the three examples from the Philippine Independence Day 2010 in Canberra which appear on Auxiliary Disc One, tracks 23, 25, 27 and 29. This perception changed, however, when the same experience occurred at the Third International Rondalla Festival in the Philippines. It became clear that although the formal setting which positioned the *rondalla* before an audience in the manner of a Western, classical music set up an expectation of audience behaviour, the audiences themselves continued to regard the music in its incidental role as ancillary to social activity or dance and song accompaniment and continue to talk as occurred traditionally in *barrio fiestas* while the *rondalla* performed. This incongruity results in contemporary Australasian *rondallas* being poised uncomfortably between the role of chamber ensemble for the performance of serious instrumental music and the *rondalla's* more traditional, social role.

On the other hand, Filipino audiences often responded to *rondalla* performances and particularly medleys with intermittent bursts and swells of applause when a familiar tune was recognized or a skilful or virtuosic passage executed. This behaviour was observed at the

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<sup>1498</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

Third International Rondalla Festival in the Philippines. Australasian audiences tended to offer only initial recognition-impulse applause-swells perhaps because, in general, Australasian *rondalla* medleys are fewer and shorter than those witnessed in the Philippines. Celine Reid believes, however, that when Rondanihan performed in the Philippines the Filipino people in the Philippines would not have recognized the melodies in Australian Medley. Since the purpose was to introduce Australia to the Philippines, the question of whether or not the Filipinos recognized the melodies in the Philippines is of questionable relevance. After all, when Filipinos perform their traditional melodies to Australians the latter are equally unlikely to know or recognize them.

An interesting contrast to Australasian audience reception of Filipino and non-Filipino *rondalla* is the way performers from Australasia were received in the Philippines when they performed in that country. Despite being aware that they were not at the same level as the other groups, the younger members of Rondanihan were surprised how well they were regarded in the Philippines: “The children were surprised that we were treated so well. It was like they were famous celebrities.”<sup>1499</sup> Especially at the first festival, there were many people asking them for autographs and things like that.”<sup>1500</sup>

Mr Tagaza considers that it was positive for the Filipinos to encounter a *rondalla* group from overseas:

They heard Filipino music being played by Filipinos and by Caucasians as well, playing Filipino instruments. So I am pretty sure they’d have been proud.

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<sup>1499</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010. Jerusha Bull recalls being received warmly in the Philippines by school children standing at the side of the road as they passed: “It was really cool ‘cause all these like I remember driving down this road and we were driving past a school and all the primary school children like rushed out and they started waving like this and we were like ‘Wow!’” Jerusha also remembers “people came up to you asking you your signature and you’re like ‘I’m famous!’” She says that returning to Australia after receiving this kind of attention in the Philippines felt, initially, like a letdown.

<sup>1500</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.



Because they could see the *rondalla* overseas! Which is I think, as far as I know, I don't know, I might be wrong, Rondanihan was the first one that was organized.<sup>1501</sup>

Mr Oringo, who returned to the Philippines with his family, noted a reaction of surprise on the part of the Philippines-based Filipinos when his children performed on *rondalla* instruments. He pointed out that in Bicol *rondalla* was learned in schools and since his children were not educated in the Philippines, the development of *rondalla* skills by them “amazed” Philippines-based Filipinos. Mr Oringo further suggested that this reaction may have stemmed from the novelty of seeing half-Filipino children, who had a different physical appearance and style of speech from the other Filipino children in that environment, playing instruments.<sup>1502</sup>

The existence of varied audiences' influence *rondallas* to make repertoire choices based on what is considered appropriate for specific performance situations.<sup>1503</sup> This means that the group, or in particular the conductor's perception of audience reaction, is important because it directly influences the music-making in terms of repertoire choice. In Canberra, because Rondanihan was initially so active, audiences in the Filipino community may have felt over-exposed to them. Camille Tagaza explained that, compared to the Filipinos in Canberra, most of whom have either “had a go” or seen it perform somewhere and who have lost interest in the *rondalla*, the groups in Ipswich or Townsville “seem to really embrace it. They really enjoy...something new for them.”<sup>1504</sup> Jerusha Bull says that Rondanihan has not learned new repertoire for some time: “...we've been doing that repertoire for years. The only new one is

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<sup>1501</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1502</sup> Oringo Family, group interview, Conder ACT, 19 May 2010.

<sup>1503</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberries, Erindale, Canberra ACT, 9 June 2010.

<sup>1504</sup> C. Tagaza, personal interview, Erindale Shopping Centre, Canberra ACT, 18 May 2010.

like Beethoven, “*Manton de Manila*”, “Beauty and the Beast”.<sup>1505</sup> Celine Reid says that they are looking forward to “learning something new ‘cause we haven’t learned something new for ages.” Charisse Enriquez confided: “Well mostly the Filipinos here think it is boring.”<sup>1506</sup>

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<sup>1505</sup> J. Bull, personal interview, Wanniasa, Canberra ACT, 24 May 2010.

<sup>1506</sup> C. Reid, C. Enriquez, A. Enriquez, group interview, Goodberry’s, Erindale, Canberra ACT, 9 June 2010.

## 9.5 Example Performances

### 9.5.1 Informal Performance at the Welcome Barbeque for the Researcher

The idea of *rondalla* instruments performing to welcome important visitors is well established and has an historical precedence in the Juan Ruiz's description of the arrival of Don Amor.<sup>1507</sup> In Australasia *rondallas* have greeted the former Philippine president Gloria Macapagal-Arroyo's (who was also met by no small measure of protest by political demonstrators during her visit) arrival at her hotel in Melbourne in 2007, and the Philippine Bishop in Townsville in 2008. Although I am by no means a VIP, I was nevertheless able to enjoy an informal performance at a welcoming barbeque at Mr Bull's residence. This was the first time I met Rondanihan's core group members and the conversation was and varied.



**Figure 96 Ian Bull tunes Rondanihan's instruments and sets up for an outdoor performance in his backyard 2 May 2010.**

After the barbeque conductor Camille Tagaza and bass player Celine Reid arrived. Camille Tagaza had come directly from her part time job. Chairs were set up in the driveway and

<sup>1507</sup> Livermore, *A Short History of Spanish Music*, 42–43.

Rondanihan gave an outdoor performance for a small audience including the researcher, the president of A.C.T. Filipino Australian Social and Cultural Association (ACTFA-SCA) and the husband of Vietnamese Newgrad member, Tram. Instruments were tuned with electronic tuners. The president of the ACTFA-SCA acted as a kind of cultural spokesperson during the performance explaining information such as “the *bandurria* is the *rondalla*’s primary melodic instrument” to the researcher. At this event Tagalog or other Filipino language was barely spoken at all. Mr Tagaza and Mr Oringo spoke together briefly in Tagalog but seemed more comfortable speaking English to the researcher. Choice of directive language, however, seemed less important since the linguistic element on this occasion was restricted to short single or hyphenated word “tags” or “cues” such as “letter B” or “*sol* sharp.”



**Figure 97 Camille Tagaza addresses Rondanihan at the researcher’s welcoming barbeque performance 2 May 2010.**



On this occasion there was a lovely breeze blowing in the Bull's backyard and in an outdoor acoustic the ensemble sounded sweet, light and well balanced. Both Camille Tagaza and Celine Reid had to leave a little earlier than the other members to attend church where they play in the church band. Mr Bull felt that the day was a success and appeared to be in a happy mood afterwards. Three of the pieces performed on this occasion, "*Mabuhay*", "*Walay Angay*" and Philippine Medley II, appear on Auxiliary Disc One, tracks 1, 2 and 3. The group also performed "*Spanish Eyes*", "*Sarung Banggi*" and the first movement of Beethoven's Symphony Number 5 arranged by Bryan Hooley.



**Figure 98** Rondanihan at welcoming barbeque 2010.



**Figure 99 Rondanihan at welcoming barbeque 2010.**

### 9.5.2 Outreach and Fundraising Performances

While the FAANQ *Rondalla* is involved in outreach activity and, as listed in the table of performances, has performed at the Masonic Care Nursing Home, Peace Week and Senior's Music Day on Magnetic Island, the Australasian group most active in outreach and fundraising activity is Rondanihan. This group regularly performs informally at fundraising sausage sizzles and actively seeks out opportunities to play at nursing homes.<sup>1508</sup>

Performance is also coupled naturally with the group's visits to other locations in Australia to conduct *rondalla* workshops.<sup>1509</sup> In order to legally give outreach performances at such places and nursing homes in Australia, Rondanihan needs to pay yearly public liability insurance. According to Mr Tagaza the rate is currently around eight hundred dollars a year. Mr Oringo claimed that the initial premium was around two thousand dollars. Funding raising activities such as sausage sizzles raise the money to pay these expenses. Mr Oringo estimated that barbeques occur on average every two months and approximately five hundred dollars a day in takings is generated. As well as selling sausages, Rondanihan members give casual, street side performances. On these occasions there is a greater opportunity for members to interface directly with a broad cross-section of the Australian public than at other specifically Filipino, or deliberately multicultural, events.

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<sup>1508</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010. In the case of Rondanihan, the group's public relations officer that would make contact with nursing homes and other venues to organize outreach performances.

<sup>1509</sup> K. Rockell, Fieldnote, Canberra ACT, 15 May 2010.



### Outreach Performance Two A: Jindalee Nursing Home, Narrabundah



**Figure 100** Mr Bull with an *octavina* and wearing a blue *barong* performs at a nursing home.

Mr Bull and his two daughters alone represented Rondanihan at this event which took place at a nursing home near Narrabundah. It was a Philippine-themed entertainment programme had been organized by the wife of a former Australian Ambassador to the Philippines who, at the time of the performance, was undergoing care at the facility. The former Ambassador's wife, herself a pianist, was already performing at the time Mr Bull and his daughters arrived with their costumes and instruments. Although it was a week day lunch time, Mr Bull was able to gain permission to remove his daughters from school for the afternoon.





**Figure 101 Mr Bull and his daughters perform in Narrabundah.**

The Bull family performed from a full ensemble score and consequently aspects of the texture, such as the bass, were lacking. The pianist felt that the texture was lacking bass and began to add in what she felt were appropriate notes on the piano. The Bulls, unhappy with their performance on this occasion, later confided that they found the addition of bass notes on the piano off-putting. The pianist, who was an accomplished classical performer, appeared to be comfortable meeting the flexible demands of an entertainment programme and the programme, which also included a classically trained singer and a contemporary dancer, closed with the pianist dancing the Charleston with an Indonesian caregiver.<sup>1510</sup> On Auxiliary Disc One, Mr Bull introducing Philippine costumes appears as track 15, “*Leron-leron Sinta*”

<sup>1510</sup> K. Rockell, fieldnote, Narrabundah, Canberra ACT, 25 May 2010.

performed by Mr Bull and his daughters is track 16 and the *pandanggo sa ilaw* danced to Rondanihan's CD recording is track 17.

### **Outreach Performance Two B Sausage Sizzle(s) and Busking at Mawson Shopping Centre**



**Figure 102 Maricel and Armande Oringo tuning up to demonstrate instruments at fundraising sausage sizzle, 9 May 2010.**

A fund raising sausage sizzle was held outside Mawson shopping centre on Saturday 9 May 2010. On this occasion the Oringo family were the only performing members present. While Mr Oringo cooked sausages the researcher was able to engage him in conversation from the side of the barbeque area. Rondanihan's CDs were being played on a portable CD player and, at one point, Mr Oringo's children Maricel and Armande demonstrated the *laúd* and *bandurria*. A hand written flyer made by Mrs Oringo with information about Rondanihan and



detachable strips with Mr Bull's phone number was presented and several instruments were also displayed.



**Figure 103 Rondanihan instruments on display at Mawson Shopping Centre sausage sizzle.**

A second, fundraising sausage sizzle was held at the same venue on Saturday, 5 June 2010. Mr Bull called out as the researcher arrived and his demeanour was extremely jovial. He introduced Rondanihan member Sylvia who has just returned from an overseas trip. At one point Mr Bull began to dance the *tinikling* spontaneously as seen on Auxiliary Disc One, track 21. When the researcher noticed the spelling of Filipino as “*Philippino*” on their sign Mr Oringo quipped that this was the “Australian Spelling”. In support of his comment Mr Bull also pointed out that he has noticed the Filipino’s themselves show a remarkable variety in orthography.<sup>1511</sup>

<sup>1511</sup> K. Rockell, fieldnote, Mawson, Canberra ACT, 5 July 2010.



**Figure 104** Anomalous spelling of Filipino on sausage sizzle sign.

According to Armande, at fundraising sausage sizzles they usually perform repertoire items that they have not played for a while. He listed the pieces played on this occasion:<sup>1512</sup>

**Repertoire Performed at Mawson Shopping Centre Fundraising Sausage Sizzle 5 July 2010**

1. *Mabuhay*
2. *Itik-itik*
3. *Sampaguita*
4. Australian Medley
5. *Pipit Polka*
6. Philippine Airs (Philippine Medley No. 1)
7. Philippine Medley II

<sup>1512</sup> K. Rockell, fieldnote, Mawson, Canberra ACT, 5 July 2010.

The researcher observed frequent positive and interested reactions from those passing by. Two CDs were sold, there was applause and coins were thrown into a guitar case which had been placed on the group in front of the performers. One man who bought a CD explained that he has a Filipina wife who is originally from Bicol. This man took the phone number of Mr Bull and expressed interest bringing his children to learn *rondalla*. On Auxiliary Disc One, public interaction and recruiting appears as track 18, Mr Oringo talking as he cooks the sausages is track 19 and instrumentalists busking, playing “*Mabuhay*” is track 20.



### 9.5.3 *Bandurria* Performance Represents *Rondalla*-Philippine Heritage Day 2010



**Figure 105** Sisters Myrla and Zeny perform at the Philippine Heritage Day presentation, 8 May 2010.

Although not a *rondalla* as such, a *bandurria* and guitar duo performance and *rondalla* instrument display formed part of a Philippine Heritage Day presentation on 8 May 2010. It was a long, comprehensive programme including musical items, dance, modelling of tribal and period costumes and lectures on Philippine history including two short black and white films from the 1930s.<sup>1513</sup> Musical items included a rendition of the *kundiman* “*Bituing Marikit*” and song “*Sarung Banggi*”, “*pandanggo sa ilaw*” and the Igorot “*palayok*”.

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<sup>1513</sup> Including one titled “Castilian Memories”



**Figure 106** *Rondalla* instruments on display at the Philippine Heritage Day presentation 8 May 2010.

Myrla surprised the audience by singing “*Dahil sa Iyo*” at the end of the show. She also conducted the group in the Philippine national anthem. During this performance she encouraged antiphonal dynamics using, soaring arm gestures each one the approximate length of a phrase. The very last comment made by the MC at the Philippine Heritage Day was that the event was made possible by funding from the Australian Multicultural Council, a further indication of the contribution of government funding to Filipino *rondalla* activity in Australia.

#### 9.5.4 Romance of the *Rondalla*-A Joint Concert with Rondanihan

The Filipino-Australian *Rondalla* of Queensland and Rondanihan held a joint concert presented as “Romance of the *Rondalla*” on Saturday October 22, 2005 at the Collingwood Park Sports Centre in Redbank, Queensland. This event coincided with a CD Launch of Rondanihan’s first CD “String Music and Magic”.<sup>1514</sup> This CD’s cover is scanned as appendix 13 on Auxiliary Disc Three. The information presented here is drawn from a copy of the event’s printed programme which was made available by Ms Pound.<sup>1515</sup> Much of the focus of the programme is on the Rondanihan ensemble. In this section a general overview of the event and aspects that relate specifically to the Filipino-Australian *Rondalla* of Queensland and its relationship with Rondanihan will be presented. A PDF file of the entire programme for this event is included in the appendices, included as appendix 15 on Auxiliary Disc Three.

The printed programme begins with a list of acknowledgements including prominently the SBS Filipino Radio Station in Sydney and the Philippine Embassy Canberra as well as a list of business sponsors. Rondanihan’s website address is also listed at the bottom of this page. The programme is listed as starting at 6.15 pm with the singing of the Australian and Philippine National Anthems. Ms Pound, listed as “President, Filipino – Australian *Rondalla* of Queensland is credited with the opening remarks followed by three VIP guest speakers including Mr. Alan Albert Grummitt, the Queensland Philippine Honorary Consul General. The presence of these guests is another example of the characteristic deference to VIPs at Filipino events which was described earlier on page 389.

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<sup>1514</sup> CD design and Photography by Dennis Benedictos Rondanihan, *Strings, Music and Magic*, 2005.

<sup>1515</sup> Rondanihan, ""Romance of the *Rondalla*" A Joint Concert of Filipino-Australian *Rondalla* of Queensland and Rondanihan Concert Programme."



Most of the items in this programme were performed by Rondanihan but the Filipino-Australian *Rondalla* of Queensland joined together with new instrumentalists from the Canberra group for a twenty minute segment in Part One of the programme. Six items are listed in this part of the programme, and notes that appear later in the printed programme, describe each item in more detail.<sup>1516</sup> The pieces in which the Filipino-Australian *Rondalla* of Queensland participated are listed as follows:

1. *Mabuhay*
2. *Silayan*
3. Spanish Eyes
4. Somewhere My Love
5. *Gaano Ko Ikaw Kamahal* [Sic]
6. Climb Every Mountain

Later, in part four of the programme, Ms Pound's group appears again but this time it is a performance entitled "Dance and Music-*'Harana'*" presented by members of Ms Pound's *Karilagan* Dance Group. Members of the Filipino-Australian *Rondalla* of Queensland, abbreviated in the programme to FARQ, also participate with the support of the Rondanihan ensemble. The programme concludes with the launch of Rondanihan's CD.

A whole page of the printed programme is given up to a rousing and heartfelt expression of thanks from Rondanihan's Roy Ramirez.<sup>1517</sup> A copy of a letter from the then Philippine Ambassador of the Philippines to Australia appears next in the printed programme. In this letter the Ambassador primarily thanks Rondanihan and says: "By promoting the beautiful

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<sup>1516</sup> Ricardo Calubayan in particular is credited as the arranger of all of these instrumental items with the exception of "Spanish Eyes" the arrangement of which is credited to Ricardo Calubayan and Angelita Pasamba.

<sup>1517</sup> Rondanihan, "'Romance of the Rondalla" A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme."

music of the Philippines the group has done the Philippines a valuable service.” The Ambassador’s letter clearly positions the Filipino-Australian *Rondalla* of Queensland under the umbrella of Rondanihan and, in fact, does not mention the group’s self appointed name, referring to it instead as “Rondanihan Queensland under the leadership of Mr. Roy Ramirez.” The Ambassador’s letter is followed by a letter of support from the chairperson of Ipswich Multicultural Projects who writes” “The unique sound of their strings is a welcome addition to the already rich variety of multicultural wealth in this region.”<sup>1518</sup>

The remainder of the information in this section of the programme is less date-specific but mentions an eight-month period of successive training and practices, a maiden performance in the City Hall and performances at birthday parties and in nursing homes. The section concludes:

The group are proud of our Filipino music, culture and tradition with the inherent desire to promote our Philippine music. Since the establishment we consecutively meet and practise Rondalla and our main activities are doing fund raising, Karaoke night, garage sales and sausage sizzle. Our excitement and anxiety for the incoming concert gives us energy and love for Rondalla. The friendship that built within the group and new found confidantes that bind us more to support our Philippine music until the next generation come that still appreciate our culture I [sic] fun loving, hardworking people. “*Mabuhay ang kultura ng Pilipinas*” [Long live the culture of the Philippines].<sup>1519</sup>

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<sup>1518</sup> Rondanihan, ""Romance of the Rondalla" A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme."

<sup>1519</sup> Rondanihan, ""Romance of the Rondalla" A Joint Concert of Filipino-Australian Rondalla of Queensland and Rondanihan Concert Programme."

The joint concert described in the printed programme, that has just been outlined, took place in 2005 which was five years prior to the researcher's meeting with Ms Pound in 2010. Ms Pound's enthusiasm for the *rondalla* appears undiminished but it is also likely that the activity surrounding the initial formation of the ensemble was the period of greatest activity to date for the Filipino-Australian *Rondalla* of Queensland.

#### **9.5.5 Philippine Independence Day Ball, 12 June 2010**

Rondanihan's performance at the Philippine Independence Day Ball on 12 June 2010 was held in an upstairs function room of the Canberra Hellenic club, which, according to Mr Bull is the largest Greek club in the world. Their contribution to the event involved a welcoming performance near the entrance of the Ballroom by Newgrads or lower-intermediate players in combination with the core ensemble, and a stage performance by the core ensemble of both purely instrumental music and combination with dance. Mr Bull confirmed the repertoire that Newgrads were able to perform with his daughter, Jerusha, prior to the event. These pieces included: "*Gaano Ko Ikaw Kamahal*", "*Silayan*" and "*Ili-ili Tulog Anay*", "Climb Every Mountain", "*O Ilaw*", "*Mabuhay*" and "*Walay Angay*".<sup>1520</sup> Planned folkdance items were confirmed with the Cultural Officer and President of the ACTFA-SCA at core-group rehearsal. The ACTFA-SCA's presentation was entitled *Sulyap* or "Glimpse". The planned programme included a dance from ACTFA-SCA, Philippines Medley II by Rondanihan, "*Cariñosa*" and "*Mantón de Manila*" accompanying the ACTFA-SCA dancers, two dances, and then Rondanihan playing "*Sampaguita*" and "Beethoven's Fifth Symphony". This was to be followed by the "*tinikling*".<sup>1521</sup> A final rehearsal was held with the dancers a week prior to the event on the 6 June which greatly pleased Mr Bull who felt that the group had sounded

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<sup>1520</sup> I. Bull, dinner conversation with the author, Wanniasa, Canberra ACT, 5 June 2010.

<sup>1521</sup> I. Bull, dinner conversation with the author, Wanniasa, Canberra ACT, 5 June 2010.

“as good as it’s ever sounded.”<sup>1522</sup> Examples from this rehearsal can be seen on Auxiliary Disc One. “*Mantón de Manila*” is track 22, *Cariñosa* is track 24, the tinikling is track 26 and “*Sampaguita*” is track 28. Each of these clips is followed by a clip of the same item being performed at the Ball itself.

On the day of the performance, before the players travelled to the venue, Mr Bull visited the Hellenic club twice. Firstly, mid-morning he went to do an initial survey of the room and again later to set up the group’s microphones. Because of the stage set up, which was prepared for the evening’s Filipino band, the *rondalla* needed to adopt a more linear seating arrangement during their stage performance than usual and this, unfortunately, made it difficult to hear other players at the end of the line.<sup>1523</sup>

The welcoming performance near the entrance, which combined Newgrad and core group members, was the most satisfying musically for the researcher, who on this occasion played both *octavina* and guitar.<sup>1524</sup> Seated next to Mr Bull, who is a stronger player, the importance of synchronizing tremolo was highlighted because there were certain notes which Mr Bull tremoloed, and the researcher did not, and vice-versa.

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<sup>1522</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010.

<sup>1523</sup> K. Rockell, fieldnote, Woden, Canberra ACT, 12 June 2010.

<sup>1524</sup> “Newbees” had practice as usual earlier in the day, and were encouraged to attend the event, but they did not play with the group.



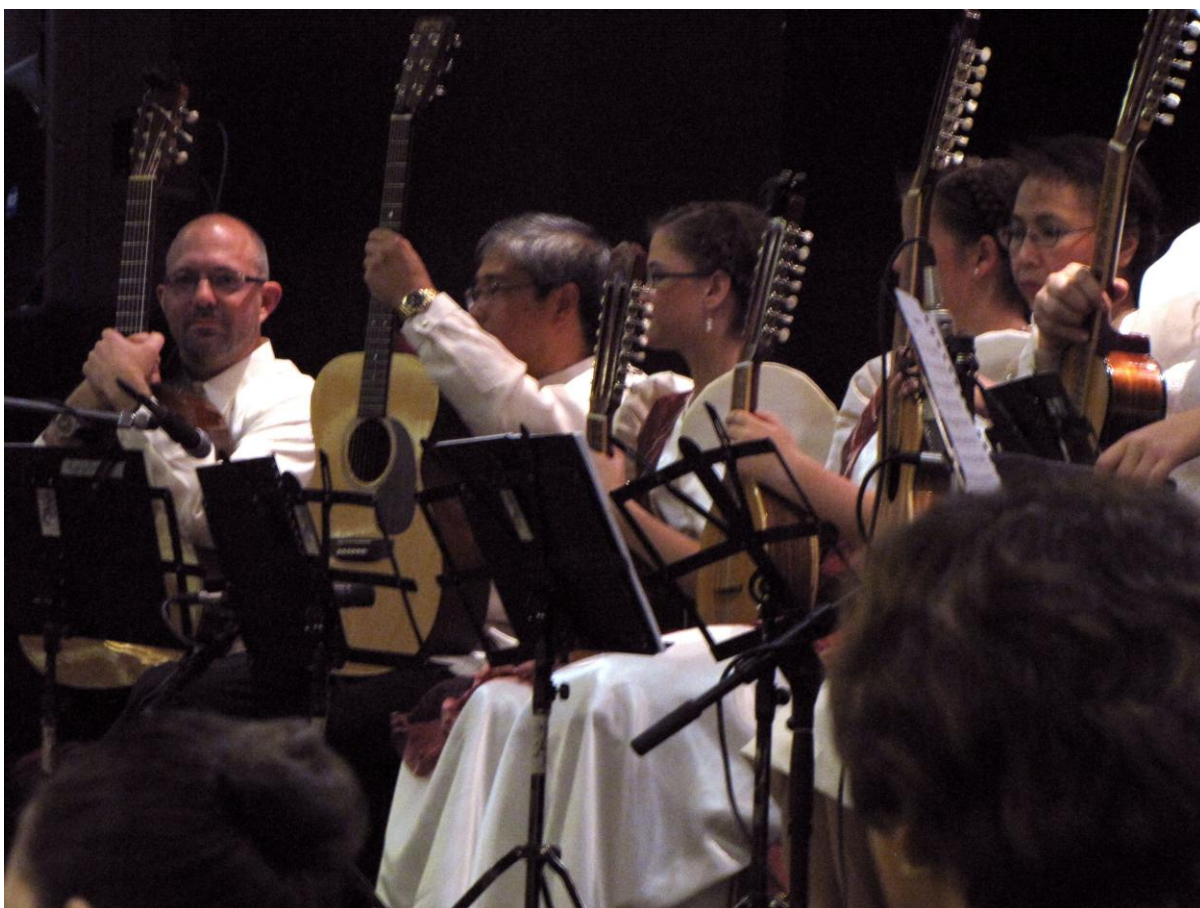
**Figure 107** The researcher joins Rondanihan at their welcoming performance for guests at the Philippine Independence Day Ball June 12 2010 (photo courtesy of Mrs Oringo).

After the welcoming performance Rondanihan members changed into white costumes for their stage performance. With so many people milling around, and the expectation of the kind of flexibility in programming that frequently occurs at Filipino community events, it was necessary for the group to stay close together and slightly apart from the other participants to “maintain formation”. The experiences helped to explain the appearance of aloofness observed previously when the Central Association *Rondalla* readied themselves to perform in Wellington in 2009.





**Figure 108** Players cluster beside stage prior to performance.



**Figure 109** Rondanihan core group on stage at Philippine Independence Day 2010 Canberra (photo courtesy of Mrs Oringo).

While on stage, the researcher, who was seated next to the double-bass, played by Celine Reid, was instructed by Mr Tagaza, who was passing an instruction down the line from Mr Bull, to move the microphone closer to the double bass. After the initial adjustment the researcher was then told to move it even closer. This was a frustrating moment, since as a participant observer the researcher sought not to interfere but rather to comply with instructions from group leaders. Celine Reid protested that the microphone was too close and, in fact, it did result in a “booming” bass sound. Despite this, Mrs Oringo pointed out after the performance that the sound of the *rondalla* had been too weak, and certainly, with many members of the audience talking during the performance, it may have been difficult to hear. Video footage of the performance is marred by the sound of audience conversation which drowns out the performance. Mr Bull’s instructions to move the microphone closer to the bass may have been influenced by the fact that, on this occasion, conductor Camille Tagaza was not present and Celine Reid was required to lead the performance with nodded signals as she played the bass. Camille Tagaza’s father, who plays guitar, was also absent and in an attempt to redress the balance Mr Oringo stuck his strings with passionate energy, especially when playing the Hispanic pieces.<sup>1525</sup>

In comparison to other Filipino events experienced by the researcher, the overall character of the event itself appeared very “un-Filipino”. English was the language predominantly spoken and there was no Filipino food served. Mr Tagaza explained: “Because the policy includes the venue and the food into a single package. They are the ones to provide, for the use of the venue. You are not allowed to bring your own food. So it’s a three course meal I guess, a buffet ...” [*Kasi ‘yung concept doon, ‘yung Venue at ‘yung food kasama doon e. Sila ang nag-provide, sa paggamit ng venue. Hindi puede dalhin ang sariling pagkain. So it’s a three*

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<sup>1525</sup> K. Rockell, fieldnote, Woden, Canberra ACT, 12 June 2010.

*course meal yata, buffet ...*].<sup>1526</sup> The absence of Filipino food does not immediately affect the music-making itself, but, for those wishing to experience a Filipino cultural experience, it does tend to lessen the overall Filipino atmosphere and in that respect is relevant to an examination of Rondanihan's performance activity, at least in the Canberra region.

The Filipino band hired for the evening played only soul music and many guests complained that this music was too slow to dance to during the disco portion. The Filipino ambassador to Australia was at the event and gave a speech, but the researcher, busy with Rondanihan, was unable to listen to it.<sup>1527</sup>

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<sup>1526</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1527</sup> K. Rockell, fieldnote, Woden, Canberra ACT, 12 June 2010.



### 9.5.6 FAANQ *Rondalla* at Filipino Festival 2010 Riverway, Thuringowa

On 13 June 2010, the day following the Philippine Independence Day Ball in Canberra, this researcher took an early flight to Townsville to attend a performance of the FAANQ *Rondalla*. Dr Aceret granted this researcher permission to record the event after meeting with his committee and talking to the *rondalla*'s members.

The *rondalla* performance was part of a Filipino Festival in Townsville. The event began at 10.00 am with an outdoor *fiesta* in the Lamont Oval, Riverway and concluded in the evening with a cultural presentation at the neighbouring Riverway Art Centre. The *rondalla*'s performance was part of the later, indoor cultural presentation. A copy of the poster for this event appears as appendix 16 on Auxiliary Disc Three, and a video clip of part of the *rondalla*'s performance are included as tracks 30, 31 and 31 on Auxiliary Disc One.

The 2010 event is the second time the Filipino Festival has been held in Townsville.<sup>1528</sup> The 2009 Festival is described on the current FAANQ website:

The Filipino Festival begins with the planning and creation of various committees which were assigned to manage specifics four months earlier than the date set for the festival. It involves various groups from Mackay (south), Mt. Isa and Charters Towers (west) and to Cairns and the Tablelands in north of Queensland. It portrays a *fiesta* festivity just like what we used to do back home in the Philippines.<sup>1529</sup>

The same passage goes on to describe the evening when “The crowd fills the theatre and patiently waits for the culture program ... At 6 pm, we relive the history of the Philippines showing how our national heroes fought hard to gain back their freedom.” Arriving in

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<sup>1528</sup> T. Hamilton, remarks as Master of Ceremonies at the Filipino Festival, Riverway Thuringowa, 13 June 2010.

<sup>1529</sup> *Filipino Australian Affiliation of North Queensland, Inc.*

Townville around midday on June 13th the researcher was met at the Townville airport by Araceli Reyes and taken to the Festival grounds to meet Dr Aceret and other members of his committee. The Philippine consul general and his wife were also in attendance at a booth near the entrance to the festival ground.

Banners placed along the streets outside the festival ground announced the event:



**Figure 110 Filipino Festival 2010 banner.**

Dr Aceret estimated there were three hundred people at the festival, most of whom were Filipinos. The event had a very different atmosphere from the Filipino community events the researcher attended in Canberra. There was a variety of Filipino food available and included desserts like *halo-halo*, and the entertainment included a live Filipino band which played several Filipino songs, including a version of “*Bulag, Pipi at Bingi*” [Blind, Deaf and Dumb]

by Philippine folk singer Freddie Aguilar. During this the outdoor festival phase the researcher was also introduced to *Maestro* Salvador.

The FAANQ *Rondalla* appeared twice during the cultural presentation, firstly, a kind of welcoming performance at the beginning of the evening, when most of the guests had arrived, immediately preceding the introduction of and speeches from VIP guests and again later in the programme, the conductor having changed into a gown. On this occasion there were thirteen instrumentalists, including five guitarists, one bassist (electric) three *octavina* players and four *bandurria* players. As the last guests arrived the *rondalla* played a medley of Filipino folk songs included “*Bahay Kubo*” followed by an arrangement of “*Quién Será*”, which is a Mambo composed by Mexican, Pablo Betrán Ruíz and is better known in the English speaking world as “Sway”. The *rondalla* finished their initial set with an arrangement of “Cherry Pink and Apple Blossom White”, the title of the English version of a song originally with French lyrics by Catalan “Louiguy” or Louis Gugliemi. This song also had a very popular *cha-cha* version performed by Pérez Prado in Mexico.

VIP guests in attendance at the event included the Honorary Philippine Consul Alan Grummit and the director of the Townsville Intercultural Centre (formerly Migrant Resource Centre), Dr. Favardin Daliri. Although these two gentlemen delivered well-presented speeches, they talked together during the *rondalla*’s performance and made no attempt to be quiet and listen, especially throughout the initial *rondalla* performance. The local Mayor was thanked for his attendance in anticipation of his arrival and, as a representative of the Bishop, the local Catholic Priest, Fr. Gary, was also in attendance. Amongst these dignitaries the musicological

community was also represented. Dr. David Salisbury from James Cook University also attended the event and brought a DAT machine to make a recording.<sup>1530</sup>

The comperes for the evening were Tess Hamilton, a long term, Australian resident who is the sister in law of *Maestro* Salvador, and another Filipino, who is in Townville on a two year visa to do environmental work. Ms Hamilton began by thanking the original Aboriginal owners of the land before introducing the Australian and Philippine national anthems. During Ms Hamilton's introductory remarks the *rondalla* remained on stage ready to accompany the anthems. She introduced the *rondalla* before the singing of the anthem and thanked them afterwards as they were leaving the stage area.

During his remarks, Alan Grummitt praised the Filipino Community for their efforts in preserving and promoting their traditional music and dance:

I was so pleased to see the young children, the descendents, because many probably weren't born in the Philippines, many of them probably haven't even been to the Philippines, but to see them dancing and singing in their traditional Philippine culture is, and has been, a theme of mine ever since I've been Consul General. I tell people that it is very important that you should be an Australian citizen, which you are, but it's also very important that you don't forget your culture.

Dr. Daliri spoke at length about the Filipino community's ability to integrate into Australian society while at the same time preserving a distinct identity:

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<sup>1530</sup> D. Salisbury, conversation with the author 13 June 2010. Dr. Salisbury explained that he is interested in the music in diaspora and wishes to co-write a paper on the Townsville *rondalla*. He has also recently scored one of his compositions, *Magnetic Reflections*, for *rondalla*. This piece is being reviewed by Rondanihan's core group conductor with a view to future performance.

The Filipino community has been one of the most adapting, integrating, right in the fore-runner of professions, mixing with community, looking like ‘dinky-die Aussie’ but yet the way they celebrate their own culture, the way they keep the niceties of Filipino culture as an asset, as a value to cherish for the young generation is beyond estimation and it’s really praiseworthy. And this is a quality that the Filipino community and every Filipino friend that I’ve had so far [has]. I have seen the quality that they bring to our community and this is something that our younger generation need most, particularly those that have ties with the culture overseas and they’re born here but they have those cultural ties to parents, to grandparents, and these children when they grow up and they see the absence of their culture and they feel that. But when they come to the festival and they go to their own “dos” and they discover their own heritage it is such a source of power and pride and reinforcing self esteem and confidence, that it’s beyond estimation.

Dr Daliri continued and also mentioned the possibility of a greater Filipino component in the next Cultural-Fest or annual multicultural festival which he organizes in Townsville.

The evening programme was very long and included a large number of singers and dancers.

A list of some of dances present by the FAANQ Dancers included:

1. Hip-hop teens
2. *Cariñosa*
3. *Lapag Bantigue*
4. *Ragragsakan*
5. Shakles

There was also a performance of “*Ati-atihan*” by a group of boys, lead by a woman who beat a regular pulse on a make-shift drum fashioned out of a cake tin. Some of the movements were majestic and evocative. The audience responded to the dance as a comedy and laughed throughout the performance. A boy, who had recently arrived in Australia from Malaysia, sang a song for his father called “Happy Birthday Daddy” and also performed an instrumental version of “Billie Jean” by Michael Jackson on a steel string acoustic guitar. A small girl sang a song called “*Paraiso*” and another sang “My Heart Will Go On”, the theme to the film *Titanic*. The last of many singers during the evening finished with a ballad in Tagalog with a voice which *Maestro* Salvador likened to the Filipino singer Diomedes Maturan. It was in the context of such a variety programme that the *rondalla* appeared for their second set.



Figure 111 Ms Campbell conducts the FAANQ *Rondalla*.

When the *rondalla* appeared to perform their second set, Ms Hamilton introduced some of the individual instruments by name and the performers held them up so that the audience could identify them. There was no *laud* in the ensemble on this occasion. Ms Hamilton also told the audience that the *rondalla* is looking for new members referring to her earlier experience as a member of the group.<sup>1531</sup>

The first piece the *rondalla* performed in their second set was “*Katakataka*” with the remaining items including “*Silayan*”, “*Atin Ku Pung Singsing*”, “Spanish Eyes” and “*Bayan Ko*”. The influence of *Maestro* Salvador’s strong rhythmic emphasis could be seen in the performance of the Townville *rondalla*, particularly in the strumming of the guitarists and in the bass playing. Ms Campbell, *Maestro* Salvador and Dr Aceret met the day after the performance they were able to review their impressions of the *rondalla*’s performance at the Riverway Centre. *Maestro* Salvador, who played *octavina* for this performance, praised Ms Campbell’s ability to conduct the *rondalla* despite not being totally familiar with the original Filipino folk songs. It was also not immediately obvious to the audience but the strap of Ms Campbell’s dress began to fall down during the performance. She says she was too afraid to stop and introduce any of the pieces to the audience: “So there you go *Maestro* Salvador . . . conducting, no music, wasn’t sure of the words . . . I was sort of thinking ‘how does this song go?’ and conducting and my dress falling down!” *Maestro* Salvador pointed out that there were some sections during the performance which should have been longer and this had caught out his son, Edgar. Ms Campbell was also aware of the problem: “Yeah I know, Poor Edgar, I didn’t mean to do that but he had this huge smile on his face! It was quite funny. Edgar didn’t stop!”<sup>1532</sup> These were not the only difficulties that the group experienced on this particular occasion. During the last song on the programme “*Bayan Ko*”, one of the guitarists

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<sup>1531</sup> T. Hamilton, remarks as compere of the Filipino Festival cultural evening, 14 June 2010.

<sup>1532</sup> J. Campbell, personal interview, Mysterton QLD, 14 June 2010.

had a capo on his instrument, while the other players did not, and he began to play in a different key from the rest of the ensemble. This had an immediate effect on the rest of the ensemble: “The other guitarists took fright ‘cause they were playing and the thought ‘something’s wrong!’ So they immediately went quiet.” Ms Campbell says that she has experienced similar problems in the past with choirs so she was able maintain focus: “I have been in a few ‘train wrecks’ so once you’ve been in one you know you don’t get so frightened the next time. You still have that sinking feeling in your gut, but you just know you’ve got to just keep conducting and pray that someone picks it up.” Despite these problems, Ms Campbell believes that “*Bayan Ko*” is a very beautiful piece and she is hopeful that their *rondalla* will perform it better in the future. In spite of the difficulties described, the FAANQ Rondalla’s playing in general was solid rhythmically and had a good, driving energy.



### 9.5.7 International Performances

At the time of writing, the only Australasian *rondalla* to have performed internationally is Rondanihan.<sup>1533</sup> These performances took place when the ensemble attended the First and Second International Rondalla Festivals in the Philippines in 2004 and 2007. Although this researcher attended the Third International Rondalla Festival in Tagum City, Davao in February 2011, as has been explained, Rondanihan did not attend because of concerns about personal safety and peace and order in Mindanao.<sup>1534</sup> The establishment of Rondanihan occurred independently of, and preceded the First International Rondalla Festival in Bicol 2004, attendance and participation at this and the subsequent 2007 festival in Dumaguete, provided both a learning experience and a catalyst for Rondanihan's continued ensemble activity.



**Figure 112 Rondanihan on stage at the First International Rondalla Festival 2004 (photo courtesy of Rondanihan).**

<sup>1533</sup> This statement does not take into consideration informal performances by Filipinos returning home to visit family as occurred when the Oringo family performed at Mr Oringo's grandmother's ninetieth birthday celebration in Bicol.

<sup>1534</sup> T. Davis, personal interview, Wanniasa, Canberra ACT, 29 May 2010. This perception was expressed clearly by Rondanihan's main Vietnamese member, Tram: "Ian says it's no good to go in Philippine because, you know, too [many] Muslim and terrorists so it's no good." Mr Bull decided to file an application to perform at the festival, and received notification of acceptance in November 2010, but most of the group were unwilling to attend so they did not go ahead.

## First International Rondalla Festival

When Mr Ramirez started the *rondalla* in Canberra he was unaware of a plan to promote the *rondalla* in the Philippines through a series of international festivals. He learned about the event through the Philippine Embassy who forwarded him an e-mail invitation to join the first festival, held in Bicol in February 2004.<sup>1535</sup> Mr Ramirez communicated with Festival organizers and Professor Ramon Santos, the then chairman of the Philippine National Commission on Culture and the Arts, told him: “We need to re-launch the *rondalla* because it’s disappearing, it’s a dying art” [*Kailangan i-relaunch natin ang rondalla kasi nawawala, it’s a dying art*].<sup>1536</sup>

According to Mr Tagaza, the criteria for joining the festival are generally very strict.<sup>1537</sup> Rondanihan was required to include a recording of their playing as part of their application to join the Festival. Mr Ramirez describes the group’s initial demo recording with harsh self-criticism: “Our cassette if [I] listen to it now ... Oh my God it’s embarrassing!” [*Cassette namin kung ngayon pakikinggan ... Sus nakakahiya!*].<sup>1538</sup> He pointed out that two of the main weaknesses on the recording were the rough tremolo and poor overall timing.<sup>1539</sup> Mr Ramirez recalls that the group had only about two months to prepare for the festival and they really panicked. Luckily, there were three families involved in the *rondalla* who were going to be holidaying in the Philippines. These included Celine Reid and her Mother, Mr Ike Tagaza and his daughters Camille and Danika and the Ramirez family. It was a group of

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<sup>1535</sup> C. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1536</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1537</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1538</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1539</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Mr Ramirez no longer has a copy of the tape, which was made on a *karaoke* machine and later turned into a CD. He says that he gave the tape to the group’s current leader Mr Bull. The tape is stored in a box at the Bulls’ residence in Wanniasa. Mr Ramirez does, however, acknowledge the effort that went into creating their first recording: “We did our best. In those days that was our best” [*Those days iyan ang best namin*].

fourteen members.<sup>1540</sup> The current president Mr Ian Bull was not at the first festival as he and his daughter Jerusha only joined the group after it returned to Australia from the festival.



**Figure 113 Rondanihan represents Australia in the Philippines.**

Mr Tagaza says that the members of Rondanihan were very excited when they arrived in Manila on their Philippine Airlines flight and did intensive practice at the Bay Ridge Hotel where they, and several other *rondallas*,<sup>1541</sup> initially stayed.<sup>1542</sup>

Mr Ramirez recalls that there were fourteen buses in the convoy travelling to the festival in Bicol. Security measures in place included two plain clothes officers per bus, one in the front and one at the back. He says that most delegates were unaware that these were security officers and merely thought of them as [bus] conductors or spare drivers. There were also full jeeps of SWAT personnel for each bus so the security measures were very strict. The

University of the Philippines *Rondalla* and the Fil-Am Vets (Filipino-American Veterans)

<sup>1540</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1541</sup> According to Mr Ramirez, these included delegates from the University of the Philippines, The University of Santo Tomas and Philippine Normal University.

<sup>1542</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

from America accompanied Rondanihan on their bus.<sup>1543</sup> The accommodation was not too far from the hotel and the festival organizer, the National Commission for the Arts, provided all the delegates with transportation from their hotels to the venue. According to Mr Ramirez, Rondanihan's experience at the Festival exceeded their expectations.<sup>1544</sup>

On the opening day of the festival a champion *rondalla* team from Iloilo performed *Lupang Hinirang*, the national anthem of the Philippines, seated on the steps to a church. Mr Ramirez recalls being impressed that the players did not have scores and appeared to have memorized all their pieces, a feat he attributes to their intensive practice schedule.<sup>1545</sup> During the early stages of Rondanihan's development in Australia the group had felt confident and happy with their achievements. Although Mr Ramirez had a feeling that his group still lacked skill and that he too was lacking in teaching skills,<sup>1546</sup> they had no other group with whom to compare themselves and "they thought they were the best".<sup>1547</sup> Because of this attitude it was a rude awakening for many members to be confronted with the level of playing at the Cuerdas International Rondalla Festival. Mr Ramirez recalls that when the children in his group saw the Filipino *rondallas* playing in the Philippines, they were shocked and thought that they should not perform but rather just attend the festival as observers:

They saw them there doing the tremolo with their whole body trembling and shaking and also when they did the tremolo their speed was really incredible!

It was incredible but I didn't regret that we went there because it proved to them, because when they were in Australia it was as though they were too lazy

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<sup>1543</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1544</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1545</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1546</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1547</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

to practise, like that, because they really thought they were the best and that they had no more pieces to learn. When they saw that they realized, Wow! There's a very big room for improvement.<sup>1548</sup>

Attendance at the festival enabled Rondanihan to network and make contacts in the world of *rondalla* and to learn about possibilities for new repertoire.<sup>1549</sup> Mr Ramirez also recalls that they were exposed to plucked-string groups from several countries and described the Russian group using balalaikas, mandolins and also singing. He also remembers a group from Israel which was composed of mandolin, guitar and harpsichord.<sup>1550</sup> Mr Ramirez believes that anyone who attends the festival will be transformed by the experience.<sup>1551</sup>

Rondanihan's public appearances at the first festival included an appearance on the television programme *Kumusta Kabayan* on the ABSCBN channel<sup>1552</sup> Other guests on the programme were the UP (University of the Philippines) Choir. At the end of the programme Rondanihan was invited to accompany the UP Choir singing "*Gaano Ko Ikaw Kamahal*".<sup>1553</sup>

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<sup>1548</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. *Doon sila nakita na pagtremolo talagang nanginignig 'yung katawan at tsaka noong mag-tremolo talagang ano ang i-speed nila. Ang i-speed nila was incredible! It was incredible but hindi ako nagsisi na pumunta kami because it proved to them, kasi noong nasa Australia parang tinatamad nilang mag-practice, mga ganoon, because they really thought that they were the best and ubusan na kami ng piesa! Noong makita nila iyon narealize na nila Wow, There's a very big room for improvement!*

<sup>1549</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1550</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1551</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1552</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1553</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

In the years between the first and second festivals, Professor Calubayan visited Australia to teach Rondanihan.<sup>1554</sup> Mr Bull, who later became the President of post-transition Rondanihan, also joined the group after encountering them doing a Christmas outreach performance at Tuggeranong Hyperdome.<sup>1555</sup>

## Second International Rondalla Festival

According to Mr Ramirez, the Australian delegation was the largest one to attend the Second International Rondalla Festival in Dumaguete in 2007. There were forty-one members in total including parents who also acted as dancers. Mr Ramirez explained that usually the maximum number of delegates in one group to the Festival is limited to twenty members. He had intended to send two groups from Australia<sup>1556</sup> but one of the applications was rejected on the grounds that “they did not yet have enough experience” [*kulang pa sila sa experience*].<sup>1557</sup> Mr Ramirez protested to the festival director Ramon Santos and emphasized the work Rondanihan had done in promoting the *rondalla* in Australia.<sup>1558</sup> As a result, the Festival organizing committee agreed to accept an oversized group of twenty-five official

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<sup>1554</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. According to Mr Ramirez, one of the main reasons for inviting him at that time was to help them prepare for performance at the next International Rondalla Festival which was held in Dumaguete in 2007.

<sup>1555</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull recalls: “I knew Caesar from work. Caesar was one of the [ones who] used to come and count my assets. So I’d be in the laboratory and he’d come and find out that I had all the equipment that I said I had, and I had all the computer programs that I said I had, and I just got talking to him. I knew he was a singer and we talked about playing the guitar and he’d see me playing music round, you know, in my other things that I played before I joined *rondalla* so we had this common bond, sort of friendship. So when I saw him there I thought, well he’s the one I want to approach, even though I wanted to approach them anyway. I approached Caesar and I saw Caesar as an ‘in’ to that group, so to say, so when they came back from the camp, from the festival, six weeks later I chased Caesar up and we got Jerusha into *rondalla* as soon as they recommenced rehearsals.”

<sup>1556</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010. Mr Bull pointed out that the second group put forward by Mr Ramirez was the Ipswich group but that when the festival organizers “listened to the tape in the Philippines they said ‘You cannot send that second group they are not good enough.’” Mr Bull recalls that Mr Ramirez protested to the festival organizers and they were permitted to send a group of twenty-five people.

<sup>1557</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1558</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

delegates. In the absence of the Americans, who did not attend the second festival, Rondanihan was the group that was “most famous there” [*pinakasikat doon*].<sup>1559</sup> The remainder of the Australian group of forty-one travelled as non-delegates and all stayed at the same hotel in Dumaguete. This hotel was owned by an Australian who was proud to have the Australian delegations staying there. Dealing with such a large delegation became a difficult responsibility for Mr Ramirez, mainly because the instrumentalists’ parents were very stubborn” [*ang tigas ng ulo ng mga parents*].<sup>1560</sup> According to Mr Bull, he and his family spent a month in the Philippines, arriving two weeks before the official festival start date. They spent a week in Manila where they rented an apartment from a member of the Ramirez’s family, and also stayed for a week at a holiday resort owned by Mr Ramirez’s brother in law. This resort is in Zambales and is used by office groups for teambuilding weekends.<sup>1561</sup> The travel arrangements were all made by Mr Ramirez and his wife as Mr Bull had indicated from London that he would travel with the Ramirez’s wherever they went and he left the arrangements up to them.<sup>1562</sup>

At the second festival Rondanihan had a very active performance schedule. This included appearances on Channel 2 and the Filipino Channel as well as playing at the University of Santo Tomas with the University of Santo Tomas *rondalla*.

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<sup>1559</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1560</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010. Most of the difficulty stemmed from parents and children who wished to venture off on their own, not realizing that Mr Ramirez held a great responsibility for their safety as leader of the group. Mr Ramirez explained that much of the effort to protect the safety of the group while in the Philippines took place behind the scenes.

<sup>1561</sup> I. Tagaza, personal interview, Canberra ACT, 23 May 2010.

<sup>1562</sup> I. Bull, personal interview, Wanniasa, Canberra ACT, 6 June 2010. Mr Bull explained: “We flew with them wherever they went. And that was with Roy, Dolly [Mrs Ramirez] and their two children.” Mr Bull estimates that nine or ten members travelled north to Mrs Ramirez’s brother’s resort including members of the Tagaza family. Celine’s mother Lorena met up with them in Cebu: “We were supposed to rehearse in Cebu and we played at schools around Cebu and we did a couple of other performances.” Mr Bull remembers it as a really good trip. He recalls that people from the *rondalla* festival picked them up and “took us all the way down to Dumaguete on a bus, so we took the bus on the ferry.”

Of all the groups in attendance at the International Rondalla Festival Mr Ramirez believes that Australian group did the largest number of outreach performances; going to three places for outreach performances while other groups only went to one.<sup>1563</sup> At this second festival Mr Ramirez was aware of an improvement in Rondanihan: “I saw a significant change had occurred in the group since we were able to be exposed there at the festival” [*Nakita ko ang laking pinagbago ng grupo since na na-exposed doon kami sa festival*].<sup>1564</sup>

### **Third International Rondalla Festival: The Researchers Observations**

As mentioned, Rondanihan did not attend the most recent *rondalla* festival. This researcher’s observations of the festival have appeared throughout this thesis and in particularly in Part One, chapter 3.10.

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<sup>1563</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.

<sup>1564</sup> R. Ramirez, personal interview, Tuggeranong Shopping Centre, Canberra ACT, 26 May 2010.



## Chapter Ten: Paradigmatic Dissonance

Unlike the shimmering chorus effect, which results from the unintentional out-of-tuneness of multi courses of strings playing the same pitch with microtonal variation, dissonance here is a broad metaphor for the social tensions that arise in ensemble activity. Such dissonance is seen as neither positive nor negative. It does, however, offer a zone for growth, learning and increasing awareness. I include it here as a link to the conclusion of this thesis.

The motivations and perspectives on *rondalla* activity, which are as various as youth members who only want to have fun, and founders who are serious about preserving Filipino, musical heritage, have already been described. Although the ideological concerns of founders can be pinpointed as key to the establishment of *rondallas* in Australia, it is not possible to quantify these attitudes, which, even within one individual may be fluid over the course of time. Nevertheless the tendency towards certain perspectives on *rondalla* activity or paradigms can be observed.

In presenting *rondalla* in Australasia, the subtle distinction between groups which enjoy playing Filipino music and groups which are representative of Filipino ethnicity in Australasia, and use the *rondalla* as a vehicle to represent it, can be observed. Without seeking a “black and white” distinction between these two ideas, it is likely that participants will tend towards one or the other.

Further, in a multicultural society, a *rondalla* can be representative of a bounded ethnicity within a multicultural society, or it can, in itself, reflect its existence within such a society. The following tables list paradigmatic differences observed between Filipino and non-Filipino *rondalla* participants and between adult and youth members in intergenerational ensembles during the course of this study.

**Table 28 Intercultural Paradigmatic Difference**

<b>Paradigmatic Difference/Dissonance: Intercultural</b>		
<b>Filipino Members</b>		<b>Non-Filipino Members</b>
Cultural representation	Vs	Cultural “Sampling” or participation
View of <i>rondalla</i> as fundamentally an expression of Filipino culture	Vs	Interest in playing Filipino music and Filipino instruments
Willingness to accept outsiders [non-Filipinos] into <i>rondalla</i> as long as the core repertoire, instruments and costumes are maintained	Vs	Desire to play a variety of music including the desire of non-Filipino participants to play representative melodies from their countries of origin
Willingness to spend extended time periods together incorporating music into a social, bonding framework	Vs	Aiming for efficiency and reducing the need for group rehearsal by encouraging private, home practice and music literacy
Proud of “ <i>oido</i> ” [playing by ear] as a musical skill and a valid mode of transmission along with <i>sol-fa</i> syllables and standard Western notation	Vs	Under-appraising the role of aural transmission and a strong belief in the superiority of standard Western notation
Attached to the feeling that it is important for the instruments to be made in and come from the country of origin (Philippines)	Vs	Willing to explore a variety of options in procuring instruments including approximating them with other similar instruments or having the instruments made locally
Unconsciously continuing administrative processes that are nuanced as they might be in the country of origin (Philippines)	Vs	Expectation that extra and para-musical administrative processes follow norms of the host society
Higher tolerance of general, specific and peripheral noise limits and participant density when people come together	Vs	Awareness that societal norms in the host country are lower in terms of noise tolerance and participant density
Genuine pride and affection for traditional [Filipino] costumes	Vs	Varied appreciation ranging from affection to dislike of the costumes and in some cases a wish to wear costumes which represent a different [i.e. non-Filipino] nationality
Love of Ceremony	Vs	Relatively more casual attitude to social ritual
Tolerance of the idea of flexible “Filipino” time	Vs	Expectations of punctuality
Use of oblique or more subtle forms of criticism in a social context	Vs	More frank or direct mode of criticism in a social context
Comfortable with being positioned within in a “ <i>halo-halo</i> ” or varied musical programming	Vs	Desire for performing in appropriate or relevant contexts

**Table 29 Intergenerational Paradigmatic Difference**

<b>Paradigmatic Difference/Dissonance: Intergenerational</b>		
<b>Youth Members</b>		<b>Adult Members</b>
Enjoyment of play including high-energy, hyperactive play	Vs	Play used strategically to provide external motivation for children's' musical activity. Accepting of play but not high-energy, hyperactive play
Desire to approach difficult or complex repertoire	Vs	Conscious of a slower learning process and having less personal time for self development
Males see <i>rondalla</i> as “uncool” and have less interest in joining	Vs	Fathers enjoy positive bonding time with their children through <i>rondalla</i>

Of the longer established groups, the case of Rondanihan highlighted interesting differences in approach appearing between members with a Filipino background and those from a non-Filipino background, with regard to performance. Although all participants saw performance as a motivator for practice, notions of individual home practice, as a way of reducing the necessity for spending so much time rehearsing together as a group, were only expressed by persons of non-Filipino background.<sup>1565</sup> Mr Bull, for example, believes that the ability to read notation well will help the *rondalla* achieve a cohesive performance with less time spent in group rehearsal. In this way the group would not have to “perform as much as what was expected in the early days of Rondanihan [and] not to have to practise as much.”<sup>1566</sup>

Approaches to performance programming also differed. For example, the Filipino values of inclusiveness and “*halo-halo*” aesthetic were seen as negative from a musical point of view by Mr Bull. Inclusiveness is a value which Mr Bull has noticed has high priority at Filipino social events. Because “letting everybody have a turn” is so important, the overall musical calibre at events, when viewed from a non-Filipino perspective is downgraded: “I worry about that. Any of these Filipino cultural events we are seeing in Australia and a mix-mash

<sup>1565</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1566</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

[sic] of whoever can do what...things are not prepared and less sophisticated, more or less.”<sup>1567</sup> The *halo-halo* aesthetic which finds expression in Filipinos being comfortable with live, pre-recorded, acoustic and amplified music as part of the same programme was not positively appraised by Mr Bull. He pointed out that while the Filipino *rondalla* is incorporated in these kinds of events, the mandolin orchestra “would not do a presentation usually where we mixed recorded music with live music. We would only have live music.”<sup>1568</sup> He commented that the Filipinos “don’t seem to be that particular that you have a recorded thing, they don’t seem to be that particular that you have traditional dance to bebop.”<sup>1569</sup>

The equation of music literacy with musical education is considered self evident in most of Western or “Westernized” society and this extends to the post-colonial, settler colonies of New Zealand and Australia. While both aural/oral and literary processes of transmission operate in *rondalla* in the Philippines, a strong case for prioritizing the development of the skill to play by ear over learning to read standard Western notation is not articulated by Filipinos in Australasia, despite expressing pride in the “natural musicality” of their countrymen.

The oldest contemporary, Australasian *rondallas* are Rondanihan and the Darwin *Rondalla*, which have been in existence for a decade and two decades respectively, at the time of writing. These groups have multi-ethnic memberships and have explored non-standard instrumentation and repertoire. Newer groups, on the other hand, are more concerned with “authentic” representation of the Philippine *rondalla*. In a situation where the founder frequently lacks *rondalla*-specific knowledge, the desire to present an authentic

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<sup>1567</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1568</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

<sup>1569</sup> I. Bull, personal interview, Riverway Thuringowa QLD, 13 June 2010.

representation is strengthened by the need for reassurance that the group is doing things “properly”. Unfortunately, an emphasis on recreating a correct model in terms of costume, repertoire and performance practice can result in *rondallas* who follow the “letter rather than the spirit” of *rondalla* activity. These are highly conservative groups which are concerned with the ethnicity or even skin tone of the participants, and are bounded by a particular historical epoch and unequivocally binary representation of gender through their use of costumes and emphasis on core repertoire.

Over time, like Mrs Bull’s metaphorical tree, the struggle to recreate an ideal, and represent musical heritage authentically, can lead to an inevitable stagnation. Can musical sharing and togetherness really exist if the cultural component is stamped with identity, brought into the new environment only with reference to the past, and not as a present fluid reality which can be genuinely shared? Such an approach seems ironic when applied to an ensemble with its roots in the multicultural Spain of centuries past.

## Conclusion

This has been the first detailed examination of the Philippine *rondalla* in contemporary Australasia. At the completion of this swagman-like, academic “walkabout”, a substantial amount of valuable information has come to light. The study has shown that the remarkable recreation of this musical heritage is a testament to strongly held ideological views on the uniqueness of the Philippine *rondalla*, and its ambassadorial role, on the part of several inspiring Filipino migrants. These individuals share Santos’ concern that the *rondalla* is a dying art which needs to be “re-launched”. However, as has been demonstrated, these notions initially translate into the development of conservative groups who seek merely to recreate music within narrow parameters, the momentum of which, over time, is unsustainable. The two *rondallas* that have existed for the longest period in Australia, on the other hand, have changed in interesting ways, incorporating multiple ethnicities into their memberships and taking on board new influences, instrumentation and repertoire.

While it is clear that ideological concerns motivate the majority of diasporic, Philippine *rondallas* throughout the world, the Australasian groups are still relatively new and have yet to develop into an even further, vibrant, positive force both within the Philippine diaspora and the world of Australasian migrant music making. Something quite different from the ubiquitous church choirs and folkdance groups which are so popular with migrant Filipinos. The founders of Australasian *rondallas* really are “pioneers”, branching out bravely into the world of instrumental music, often, as has been shown, with little or no prior *rondalla* experience.

It has been shown that even for these *rondallas* to reach their current level, a vast amount of logistical support is necessary, beyond actually playing the instruments or directing the groups. While this is sufficient to sustain participation at an amateur level in Australasian,

multicultural community events, where audience expectations are lower, developing these ensembles to a professional level is an impractical aspiration in most cases. On the other hand, were the most committed instrumentalists from each group to join together in a representative “Australasian *rondalla*”, the formation of a professional level *rondalla* could be achieved more quickly.

Ideas about Filipino identity are complex and change over time, particularly in the case of second generation Filipino migrants caught between the reality of their being in Australasia and the Filipino culture of their parents, of which the *rondalla* forms a part. The focus on Filipino cultural expression, especially heritage forms, is rooted in the past but does not overtly address the reality of the multicultural present and, potential future developments which might arise from many and varied cultural and musical exchanges.

The Philippine *rondalla* initially appears to be an ideal vehicle to represent Filipinos musically within the multicultural framework promoted by the Australian government at the beginning of the twenty-first century. As the government supports the creation of ethnically representative, community, music ensembles which serve as a badge of difference, justifying a voice in the multicultural crowd, multicultural presentations tend to present fleeting, visually oriented spectacles. These impressions “inform” audiences of the existence of Filipinos as one strand within the multicultural model. At the same time this kind of activity, with its emphasis on authentic representation and preservation of a cultural model, results in little interaction between Australians of different ethnicities, beyond situating audiences together in particular locations at the same time when multicultural presentations are held. Although viewing the presentations of other ethnicities gives performers fresh ideas, in this context such ideas are not applicable because, as explained, the emphasis is on authenticity and representation rather than collaboration. A social, rather than musical exchange on the part of the audience alone is facilitated. Because of the perceived responsibility to offer a

Filipino contribution, migrants have reconstructed ensembles. The idea of reconstruction is different from a living ensemble crossing borders. This is because in the case of reconstruction, what has really been brought from the country of origin are conscious and unconscious ideas about music.

The greatest amount of intercultural contact during *rondalla* activity occurs during outreach and fundraising performances such as sausage sizzles and nursing home performances. Public presentations of ethnically representative folkdance and foods have been described as surface level culture while underlying values, beliefs and social paradigms are recognized as being deeper and of greater importance. Although multicultural folkdance performances may only provide fleeting impressions, the ongoing group activity, processes and interactions such as group formation, education, promotion and rehearsal in community music organizations are imbued with deep level culture. This is where aspects of much greater interest, such as those differences which occur in multiethnic ensembles, as highlighted in the previous section, can be observed. There is much to be learned from such differences. For example, processes of Philippine *rondalla* music-making, such as learning by ear and memorization, are valuable and interesting ways of participating in and understanding the world of music. In the highly literate societies of Australia and New Zealand, a pejorative attitude tends to be held to the idea of “only playing by ear” and in this respect the special contribution of Philippine *rondalla* is sadly, devalued and misunderstood. The same could be said for the idea of spending long hours playing together but not doing individual home practice. While less economical in terms of time management, the cementing of strong interpersonal relationships and fundamentally social orientation that underpin this “process” have been shown to be at the heart of Philippine *rondalla* activity. The growing Vietnamese membership of Rondanihan was also revealed as a fascinating site of intercultural contact, born from



personal Vietnamese-Australian contact and word of mouth and growing into a significant presence within the increasingly multicultural *rondalla*.

This study has confirmed that in the *rondalla* tradition, not only in the Philippines but also in Spain, the musical directors of these groups tend to make their own arrangements and build up repertoire collections for their individual group's private use. It was revealed that published collections of arrangements for *rondalla* are scarce. This situation makes it very difficult for fledgling, diasporic *rondallas*, especially in Australasia where, as has been explained, musical literacy is privileged. Clearly, for the art of *rondalla* to develop further in this part of the world, groups need to be able to access a library of scores. Newer groups, in particular, need materials that are of are appropriate for beginner and intermediate players.

Rondanihan's Mr Bull has identified the scarcity of published *rondalla* scores as a definite problem area and has discussed the matter in the past with Mr Ramirez and his wife. They considered the idea of working through UNESCO to gain a grant to collect and form a library of *rondalla* scores. Mr Bull pointed out that accessing scores was also a problem for Australian mandolin orchestras in the past but has become easier now that the mandolin orchestras have an appointed librarian. Mr Bull believes that it is up to Rondanihan itself to have a "proper scheme about lending music". He proposes that the groups produce folios of music and provide them to instrumentalists on some sort of bond loan scheme. Going further than this, it would be of tremendous benefit to current and would-be *rondalla* musicians in Australasia to have access to a down-loadable data base of *rondalla* scores via the Internet. This process has already started, albeit on a smaller scale, since, Mr Molina in Darwin has made his group's arrangements available via a website but much more needs to be done.

Also, the Filipino *rondalla* tradition has long been associated with aural transmission and *oido*, and therefore instructional videos and multimedia would be truer to the character of

traditional *rondalla* activity but make the best use of contemporary technology. Over the last few years an increasing number of amateur video clips, some with pedagogic intentions, have begun to appear on the Internet on sites such as YouTube.<sup>1570</sup> The researcher exhorts that time and resources are put towards the creation of a high quality and comprehensive collection of educational resources for *rondalla* and that this is made accessible to *rondalla* musicians everywhere.

Like the new seeds of a *rondalla* in Christchurch, however, other very positive, unplanned outcomes are also beginning to develop as a result of fieldwork with a number of the groups. Australasian *rondallas* were interested and excited to learn about one another and, in mid-May 2012 at the time of writing this conclusion, had begun to communicate with one another via e-mail and discuss ideas for musical exchanges, Australasian tours and joint concerts.

While *rondalla* activity intensifies in Australasia, from a scholarly perspective there is still much to investigate. The lack of historical documentation of folk and secular music in general, from the performers' standpoint, aside from the issue of certain traditions being primarily oral, and the uncertain degree of literacy of the participants, is affected by the very nature of the activity itself. Secular music participants "living in the moment" are entirely caught up in vibrant, socio-musical interaction. Only in rare cases would a participant have had cause to create a written record of the event in progress in the way in which technology permits the real-time recording and commercial use of spectacle today. It may be that there has been a tendency for written reflection and careful examination to be directed towards activities which foster a "serious" or meditative frame of mind. Indeed, were one truly abandoned to the moment, in real-time at least, detached observation and record-taking would

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<sup>1570</sup> One example is George Gange of the Fil-Am Vets. This Filipino-American *rondalla* musician began to post instructional videos for the *bandurria* during the course of this study but Australasian *rondalla* musicians were apparently unaware of them.

be extremely difficult. If this is the case, then is it also possible that the body of scholarship which exists on human, cultural expression has not always been truly representative of total, human activity. It may have been unevenly skewed towards the bookish, the ponderous and the pedestrian. More attention to the lively world of Philippine *rondalla* is a step towards redressing the balance.

In the contemporary Philippines the *rondalla* has become a vehicle for the forging of desired cultural and extra-musical relationships, regional integration and contact, but the *rondalla*'s inherent, inherited and original, genuine musical relationships are almost ignored. Deeper future investigation into the Philippine *rondalla*'s historical Latin-American and Mexican connection is imperative. Linguistic studies examining Spanish language in Latin America have attempted to unravel the complex picture of an exotic array of dialects by considering trade routes and the regional origin of Spanish settlers.<sup>1571</sup> Future studies on the spread of plucked-string instruments and their ensembles might well consider the application of an analogous approach. Likewise, an examination of the petitionary and social function of *rondallas* in Spain, while beyond the scope of the current project, offers another fascinating area for future research. In addition, the recent series of International Rondalla Festivals held in Bicol, 2004, Dumaguete 2007 and Tagum City, Mindanao, 2011, have been expansive events, which by themselves would make for a demanding area of scholarly investigation.

While there is much about this ensemble which encourages arts administrators to envelop what is really a straightforward group of plucked-string instruments in all kinds of nationalist rhetoric, or academics to link the ensemble to any number of relevant or related scholarly

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<sup>1571</sup> John M. Lipski, *Latin American Spanish*, (New York: Longman, 1994) 8. Mirroring the pattern in Spain where the Castilian authority in the north commanded a large body of Andalusian seafarers, colonial cities in Latin America were often situated inland while in coastal regions, the Spanish spoken in port towns exhibits strong similarities with the Spanish of Andalusia. In terms of origin, Lipski writes that "government representatives, military officers, and high-ranking clergy, and university personnel were predominantly drawn from northern Spain." Musically then, both northern Spanish and Andalusian influences can be anticipated.

concerns, the players themselves simply carry on playing. It is at the regular group practices in members' private homes that the splendid beauty of this type of ensemble truly emerges. The players commune without speaking, clutching their instruments to their chests as they share in the experience of wonderful vibration. These truly are close-knit, family ensembles and, even on a small scale, their survival is assured. This is because the children of Australasian *rondallas* are certain one day to pass on to their own offspring this precious gift of musical heritage.

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## Glossary

<i>Abajo de la campana</i>	Literally “below the [church] bell”. Indigenous Filipinos living near a Christian church and under the influence of its teaching.
<i>Adaptaciones</i>	Spanish term for music that has been transcribed from one medium to another.
<i>Adobo</i>	Spanish for seasoning or marinade. The word is applied to a Filipino dish comprised of meat or seafood in a sauce of vinegar and garlic.
<i>Adufe</i>	The Spanish term for the Arabic <i>duff</i> or square tambourine.
<i>Afición</i>	Fondness, hobby, interest of liking for something.
<i>Afinan muy defectuosamente</i>	Tune [a musical instrument] very poorly.
<i>Agudo</i>	When applied to timbre: sharp, piercing or penetrating.
<i>Aguinaldo</i>	Christmas songs.
<i>A la orilla del Ebro</i>	A <i>rondalla</i> item included in the zarzuela <i>El Postillón de la Rioja</i> by Cristóbal Ourdrid of Badajoz.
<i>Alaud</i>	A name given in thirteenth- century Spain to the “ <i>ud</i> ” or variants of it.
<i>Alay sa Inang Bayan</i>	Literally “An offering to the mother country”. A work for chorus, <i>rondalla</i> and orchestra by Jerry Dadap.
<i>Alazaf</i>	A thirteenth-century Arabic term referring to the <i>bandurria</i>
<i>Albades</i>	<i>Rondas</i> sung on Sunday at dawn by young men to their sweethearts in Spain.
<i>Albarbet</i>	A name given in thirteenth- century Spain to the “ <i>ud</i> ” or variants of it.
<i>Albas</i>	<i>Rondas</i> sung on Sunday at dawn by young men to their sweethearts in Spain.
<i>Alboradas</i>	<i>Rondas</i> sung on Sunday at dawn by young men to their sweethearts in Spain.
<i>Alegrías</i>	Literally “joy or happiness. An Andalusian song or dance with rhythmic cycle of twelve beats similar to the <i>soleares</i> .

<i>Alegrías y Tristezas de Murcia</i>	A collection of songs dated 1877 compiled by Julian Calvo.
<i>Alkitharet</i>	A thirteenth-century Arabic term for an instrument perhaps related to the guitar.
<i>Alkimar</i>	Name given in thirteenth-century Spain to the “ <i>ud</i> ” or a variant of it.
<i>Alkirren</i>	Arabic name used in thirteenth-century to refer to instruments with multiple strings which were possibly harps or psalteries.
<i>Alkitrara</i>	An Arabic term used in thirteenth-century Spain for an instrument related to the <i>guitarra</i> .
<i>Allá</i>	Pronoun in standard, Castillian Spanish meaning “there” or “over there”.
<i>Almiazaf</i>	Arabic term which may have referred to the <i>bandurria</i> “ <i>sonora</i> ” or <i>bandurria</i> with steel strings.
<i>Alsangha</i>	Arabic name used in thirteenth-century to refer to instruments with multiple strings. Possibly harps or psalteries.
<i>Alzapúa</i>	Alternate down and upstrokes with a plectrum (or thumb). Alternate picking.
<i>A modo juglaresco</i>	In the manner of “ <i>juglares</i> ” or medieval, European minstrels.
<i>A pulso</i>	Plucked or sounded by hand (rather than with a bow or plectrum).
<i>Aragón</i>	Area in northeast Spain, once a Kingdom and now a modern, autonomous community.
<i>Archilaúd</i>	Spanish for Archlute.
<i>Articulación triple</i>	A combination of either “down, down, up” or “down, up, down” strokes on Spanish, plectrum instruments.
<i>Asociación de vecinos</i>	A Spanish term for a neighbourhood association.
<i>Atabal</i>	Spanish word for the Arabic <i>tabl</i> or drum.
<i>Atin Ku Pung Singsing</i>	Literally “I have a ring”. A folk song in Kapangpangan from the Philippine province of Pampanga.
<i>Augustina de Aragón</i>	The title of a <i>rondalla aragonesa</i> included in a <i>zarzuela</i> by Justo Blasco.
<i>Auroras</i>	Songs to call people to the Catholic rosary.

<i>Bahay-Bata</i>	A composition by Jerry Dadap for 3 <i>bandurrias</i> , 3 <i>mandolas</i> , clarinet, harp, indigenous percussion and two microphones].
<i>Bahay Kubo</i>	Literally <i>nipa</i> hut. A well-known, Filipino folk song.
<i>Baho de unyas</i>	Filipino orthography for the Spanish <i>bajo de uñas</i> , a bass plucked with a plectrum.
<i>Bailar</i>	To dance.
<i>Baile</i>	A dance.
<i>Bailes del candil</i>	Literally “candle dances”. A tradition of supervised youth dances from rural Andalucia and Extremadura.
<i>Bajo de espiga</i>	A Mexican bass, similar to but larger than the <i>guitarra sexta</i> . and plucked with a type of plectrum called an <i>espiga</i> .
<i>Bajo de uñas</i>	A very large, short-necked guitar with eight strings, plucked with a plectrum.
<i>Balatinao</i>	A Philippine wood used for struts in <i>bandurria</i> construction.
<i>Baldosa</i>	A medieval stringed-instrument which has not been clearly defined organologically.
<i>Balitao</i>	A Cebuano musical debate in song and dance.
<i>Ballade</i>	A musical setting of French poetry dating from the fourteenth and fifteenth centuries.
<i>Bandair</i>	The Arabic term for tambourine.
<i>Bandilla</i>	A well known brand of Philippine <i>rondalla</i> instruments and the surname of the family who owns and runs it.
<i>Bandoire</i>	The French term for the medieval stringed instrument <i>baldosa</i> .
<i>Bandola</i>	An instrument which had four strings and body of a small <i>laúd</i> in medieval Spain. It was diffused to Central and South America where several variants now exist.
<i>Bandola andina</i>	A Venezuelan <i>bandola</i> that combines courses of double and triple strings.
<i>Bandola central</i>	A Venezuelan <i>bandola</i> with courses of double strings.
<i>Bandola (Colombia)</i>	A six course <i>bandola</i> with the same tuning and stringing as the Philippine <i>bandurria</i> except that the lowest course has double strings (unlike the Philippine model which is often a single string).

<i>Bandola</i> (Mexico)	Called <i>guitarra conchera</i> in Mexico.
<i>Bandola</i> (Venezuela)	Several variants of the <i>bandola</i> are found in Venezuela. Different from the Colombian instrument, Venezuelan <i>bandolas</i> in the Western plains have four single strings, while those in the north-east of the country have four courses of strings.
<i>Bandola guariqueña</i>	Another name for the Venezuelan <i>bandola central</i> .
<i>Bandolín</i>	An early Spanish instrument similar to <i>bandurria</i> , but with a rounder shaped body and a neck closer to that of a guitar. It co-existed with the <i>cítara</i> , <i>octavilla</i> and “ <i>nuevo laúd</i> ” until their use decreased in favour of the latter.
<i>Bandolín</i> (Venezuela)	With four courses of double strings, it combines with guitar and cuatro to accompany the <i>galerón</i> in the eastern states of Venezuela.
<i>Bandolón</i>	In Mexico, similar to a <i>bandurria</i> but larger with six courses of double or triple strings.
<i>Bandolon</i> (Philippines)	Plucked-string instrument with a round or guitar shaped body covered with hide. Said to have been invented in 1910.
<i>Bandose</i>	A French term for the medieval <i>baldosa</i> .
<i>Bandoura</i>	Alternative term for <i>pandura</i> . An early Greek and Roman plucked-string instrument.
<i>Bandurrín</i>	A higher pitched, Spanish <i>bandurria</i> , also known as <i>laúd sopranino</i> .
<i>Bandurria</i> (Spain)	A pear-shaped, treble instrument with courses of double strings plucked with a plectrum. The primary melodic instrument of the <i>rondalla</i> .
<i>Bandurria</i> (Mexico)	Similar, if not the same as the Spanish <i>bandurria</i> but not prominent in writing on Mexican organography.
<i>Bandurria sonora</i>	A term once used to distinguish a <i>bandurria</i> with steel strings from one with gut strings.
<i>Bandurria</i> (Philippines)	Modeled on the Spanish <i>bandurria</i> but made with Philippine timbers. Triple instead of double string courses

	are favoured and the instrument is slightly smaller than the contemporary, Spanish <i>bandurria</i> .
<i>Banduria</i>	Alternative spelling used by Filipinos for <i>bandurria</i> .
<i>Bandurya</i>	Contemporary Filipino orthography for the Spanish term <i>bandurria</i> and applied to the Philippine <i>bandurria</i> .
<i>Barangay</i>	The traditional Filipino social unit or kinship group.
<i>Barkada</i>	Filipino slang term for gang or group of friends.
<i>Barong Tagalog</i>	A traditional Filipino shirt woven of pineapple fibres.
<i>Barrio</i>	Spanish for area, district or neighbourhood.
<i>Barrio Fiesta</i>	Local neighbourhood or village festival or party.
<i>Batido</i>	Literally “whisked or beaten”. An alternative, Spanish term for tremolo, considered more accurate and preferred by the Spanish, plectrum instruments expert Navarro.
<i>Batong Buhay</i>	In Filipino literally, “Living stone”. The title of a symphonic poem for flute, french Horn, <i>rondalla</i> and strings by Bayani Mendoza de Leon.
<i>Bayang Magiliw</i>	Literally “Beloved country”. The Filipino language title of the Philippine national anthem.
<i>Bayan Ko</i>	Literally “My country” in Filipino. The title of a nationalistic Filipino song with music by Constancio de Guzman.
<i>Benjamín</i>	Spanish term for baby of the family or youngest child. Applied figuratively to young sports players or musicians. The plural is <i>Benjamínes</i> .
<i>Bienal Internacional de Plectro de la Rioja</i>	A Spanish, plectrum instrument festival held every two years.
<i>Bilembaotuyan</i>	Instrument in Guam which takes the form of a musical bow with a coconut shell resonater which is held against the chest when played.
<i>Binagkil</i>	Literally “Strangle or choke”. A regional, Ilocano term used to refer to string bands. Derives from the way the left hand presses down the strings on the neck of stringed instruments.

<i>Bituin Marikit</i>	Literally “Beautiful star” in Filipino. The title of a well-known <i>kundiman</i> by Nicanor Albelardo.
<i>Bojíta</i>	A rum-jug bass that has been used in Cuban <i>son</i> ensembles.
<i>Bolero</i>	In Spain, a triple metre dance originating in the late eighteenth century. The more recent and well known <i>bolero</i> is in duple metre, sung, and originated in Cuba before spreading throughout Latin America.
<i>Bolero manchego</i>	Folkdance from the La Mancha region of Spain.
<i>Bombardino</i>	Tenor tuba or euphonium.
<i>Bordón</i>	Thick or bass string.
<i>Bordonúa</i>	Puerto Rican plucked-string bass instrument possibly related to the <i>guitarrón</i> .
<i>Bosarrona</i> (also called <i>guitarra cuarta</i> or <i>guitarrón</i> )	A Mexican bass instrument plucked with a wooden or antler rod in the eastern regions toward the gulf of Mexico.
Broken consort	Early English chamber ensemble made up of both string and wind instruments.
<i>Bulag, Pipi at Bingi</i>	Literally “Blind, Dumb and Deaf” in Filipino. The title of a song by Filipino folk/rock artist Freddie Aguilar.
<i>Café-cantante</i>	A café opened in the <i>calle de los lombardoes</i> , Seville, by Siverio Franconetti y Aguilar (b. 1831) which was the venue of a flamenco music tradition revival.
<i>Calantes</i>	An alternative spelling for <i>kalantas</i> or Philippine mahogany.
<i>Calvete</i>	A model of Spanish <i>bandurria</i> with a pear-shaped body that joins the neck more gradually and allows the player easier access to the higher registers. It is named after the man who co-created it with José Ramírez.
<i>Canare</i>	A strummed, Mexican guitar with four courses of double, triple or mixed strings. Played by indigenous groups in Chiapas. Also called <i>canarí</i> and <i>guitarra chamula</i> .
<i>Canarí</i>	See above.
<i>Canario</i>	Triple-metre, Spanish folk dance originating in the Canary Islands.

<i>Cancionero</i>	Spanish term for an anthology or collection of songs or verses.
<i>Cancionero Musical de Palacio</i>	An anthology or collection of songs or verses from Ferdinand and Isabella's court.
<i>Cante jondo</i>	Literally "deep song". A traditional or pure form of Andalusian flamenco.
<i>Cantigas de Santa Maria</i>	A medieval manuscript collection written during the reign of Alfonso X (1221–1284). It is one of the largest song collections from Middle Ages.
<i>Castañuelas</i>	Pairs of concave shells which are held supported by the thumb and fingers of each hand and clicked together. From the diminutive of the Spanish word <i>castaña</i> [chestnut].
<i>Cantares de ayuda</i>	Spanish songs for the gathering of alms. A form of <i>ronda</i> or traditional songs, which generally takes the form of solo-chorus alternations of octosyllabic quatrains.
<i>Cardonal</i>	A Mexican strummed, Mexican chorophone.
<i>Cariñosa</i>	Literally "the loving or affectionate one" in Spanish. A Philippine folk dance of Hispanic origins in a regular, metric, triple metre.
<i>Carrascosa</i>	A well-known composition for <i>estudiantina</i> or <i>tuna</i> by the Spanish composer J. Teixider (1884–1957) who was born in Barcelona.
<i>Cavaquinho</i>	A small, Portuguese, guitar-shaped instrument with four wire or gut strings.
<i>Cenicienta</i>	Literally "ash coloured". Used in the sense of Cinderella, an undervalued or mistreated fairy tale character.
<i>Centros cívicos</i>	Spanish for civic centres.
<i>Chamorros</i>	The name given by Europeans to the original inhabitants of the Marianas islands who are thought to have lived there since 1485 B.C.
<i>Charango</i>	A five stringed, Latin American instrument with a resonator made from a dried armadillo shell, played in north-west

	Argentina, Bolivia, Peru and Chile.
<i>Chilena</i>	A plucked-string ensemble found south of Acapulco on the Pacific coast of Mexico. Its instruments are violin, <i>harana</i> , harp and a wooden box for auxiliary percussion.
<i>Choral Symphonic Ode</i>	The title of a composition for <i>rondalla</i> , chorus and orchestra by Jerry Dadap.
<i>Chouteria</i>	A Galician term for song identified with the term <i>jota</i> .
<i>Cistre</i>	A French plectrum instrument similar to the Spanish <i>cítola</i> .
<i>Cítara</i>	An instrument similar in general to the <i>bandurria</i> but with a longer neck and re-entrant tuning.
<i>Cithara</i>	An ancient Greek instrument of the lyre family.
<i>Cítola</i>	A plucked-string instrument linked to the thirteenth-century Galician <i>juglares</i> or minstrels. It was flat backed, steel-stringed and played with a plectrum.
<i>Citole</i>	A thirteenth-century plucked-string instrument. The Spanish term for this instrument <i>cítola</i> is listed above.
<i>Cittern</i>	This plucked-string instrument was played with a plectrum and derives from the <i>citole</i> . It was popular in Europe during the sixteenth and seventeenth centuries.
<i>Clavelitos</i>	Literally “Little Carnations”. A well-known, popular song with music by the Spanish <i>zarzuela</i> composer Joaquín Valverde Sanjuán (1875– 1918) and lyrics by José Juan Cadenas.
<i>Cofradía</i>	Literally “brotherhood” or confraternity. An organization of Catholic, lay people who promote activities approved by the church.
<i>Columna vertebral</i>	Spanish for “spinal column” as a metaphor for something of central importance.
<i>Combo</i>	A small, musical ensemble or rock band.
<i>Comparsa/comparza</i>	In Mexico a term which refers to a group dressed in the typical costume of their region, who participates in carnival day festivities or other public performances. In the Philippines, however, the term is thought to both precede



and be used as an indiscriminate variant of the term *rondalla*. It has also been suggested that a formal, concert performance setting was indicated by the term *comparsa* in the Philippines.

<i>Conjunto</i>	A Spanish word meaning group which can also refer to a musical ensemble.
<i>Conjunto Criollo</i>	Literally <i>Criollo</i> ensemble. A group dedicated to the performance of Puerto Rican folk music established during the 1990s at the University of Puerto Rico.
<i>Conjunto Jalisco</i>	A Mexican, musical ensemble in Jalisco in the central West of the Country.
<i>Contrabajo</i>	Spanish for contrabass. The term most commonly refers to the double bass of the string family and is sometimes applied to the bass guitar used in Spanish <i>orquestas de pulso y púa</i> .
<i>Contralaúd</i>	The lowest member of the various sized <i>bandurrias</i> and <i>laúdes</i> which make up the family of <i>laúdes españoles</i> . At the present time it is seldom used, while in its place the bass guitar is used preferentially in Spanish, plucked-string ensembles.
<i>Contrapúa</i>	Up and down plectrum strokes which begin on an upstroke rather than a down-stroke.
<i>Coplas</i>	Verses of popular, Spanish song.
<i>Cordal</i>	A metal system or bracket attached to the base of the body of the <i>bandurria</i> in which the string attachments are housed.
<i>Concurso Nacional de Bandurria</i>	National <i>Bandurria</i> Concourse. A Spanish <i>bandurria</i> festival and competition.
<i>Criollo</i>	A white, European Spaniard born in a Spanish, colonial country rather than in Spain.
<i>Cuadrilla</i>	A name used to refer to traditional, Spanish, plucked-string ensembles in Murcia.
<i>Cuadro de Honor</i>	Spanish for roll of honour.
<i>Cuatro</i>	A plucked chordophone in Puerto Rico thought to have

	developed either from the Spanish <i>bandurria</i> and <i>laúd</i> or the Portuguese <i>cavaquinho</i> . It presently has five courses of double strings, three with unison doubling and two with octave doublings.
<i>Cuatro</i> (Venezuela)	A small guitar with four strings.
<i>Cuarteto Aguilar</i>	A highly influential ensemble of <i>laúdes españoles</i> ( <i>bandurrias</i> in various registers), which travelled widely outside Spain in the first half of the twentieth century, in Europe as well as North and South America.
<i>Cuerdas sa Pagkakaysa</i>	The Third International Rondalla Festival, held in Tagum City, Mindanao, Philippines in February 2011.
<i>Cuerdas sa Panaghiusa</i>	The Second International Rondalla Festival, held in Dumaguete City, Negros Oriental, Philippines in February 2007.
<i>Cuerda Sencilla</i>	Spanish for single strings (as opposed to courses of double or multiple strings).
<i>Cuerdas II Visayan Medley</i>	A <i>rondalla</i> composition by Philippine composer Ramon P. Santos.
<i>Culto</i>	The practice of offering veneration to a saint in Catholicism.
<i>Cumparsa</i>	Alternative spelling of <i>comparsa</i> which refers to chorus members in a theatrical performance or a group of carnival performers. The term is thought to have referred to plucked-string ensembles in the Philippines before the use of the term <i>rondalla</i> came into common use.
<i>Dahil sa Iyo</i>	Literally “Because of You” in Filipino. A song written for the 1938 Movie <i>Bituing Marikit</i> with music by Miguel Velarde Jr. and original Filipino lyrics by Dominador Santiago.
<i>Dame Un Clavel</i>	Literally “Give me a Carnation” in Spanish. An alternative title for <i>Clavelitos</i> [Little Carnations], a song by Spanish, <i>zarzuela</i> composer Joaquín Valverde Sanjuán (1875–1918).
<i>Dandansoy</i>	A Philippine folk song in the Hiligaynon or Ilonggo

	language. The song's lyrics are a farewell to a young man named Dandansoy, which the singer offers before returning home to her village.
<i>Dàn Tranh</i>	A Vietnamese, plucked zither which at the present time usually has seventeen steel strings and a wooden body.
<i>Danza</i>	A dance which developed in the Caribbean in the late-nineteenth/early twentieth century. Its similarities to the <i>contradanza</i> suggest that the name <i>danza</i> is a simplification of the former.
<i>Danzón</i>	A dance which developed in Cuba from the <i>contradanza</i> and <i>danza</i> and also spread to Veracruz, Mexico as a result of Cuban influence.
<i>De ronda</i>	Spanish for "to go around serenading".
<i>Didacta</i>	Spanish for pedagogue, teacher or educator.
<i>Diferencias</i>	The Spanish term for musical variations.
<i>Didgeridoo</i>	A name given to an aerophone made from a hollowed, wooden tube, played by the Aborigines of northern Australia.
<i>Duff</i>	The Arabic word for a square tambourine which in Spanish is called <i>adufe</i> .
<i>Dulzaina</i>	A Spanish, double reed instrument with a number of regional variants.
<i>El Cant Dels Ocells</i>	Literally "The Song of the Birds" in Catalan. It is a popular Christmas song, author unknown, whose lyrics talk of the birth of Jesus Christ.
<i>El Pobre Pollo</i>	Literally "The Poor Chicken". A popular, Chilean foxtrot theme with the original title <i>El Paso del Pollo</i> [The Chicken's Step]. The song was recorded by the <i>Estudiantes Rítmicos</i> , made up of members from the <i>Orquesta Sincrónica</i> of the engineering students from the University of Chile in 1939.

<i>El Postillón de la Rioja</i>	A <i>zarzuela</i> in two acts by Cristóbal Ourdrid of Badajoz one item of which, <i>A La Orilla del Ebro</i> incorporates Spanish plectrum instruments of the <i>rondalla</i> and <i>estudiantina</i> .
<i>El Punto de Habana</i>	A genre of Cuban song which developed from European Spanish and African elements beginning in the seventeenth century. The accompanying ensemble includes plucked-string instruments such as the <i>tres</i> , <i>laúd</i> , guitar and <i>tiple</i> .
<i>El Rufiano Viudo</i>	One of eight short farces written by Cervantes. The work provides an insight into the activities of seventeenth-century plucked-string instrumentalists in Spain. In one scene musicians assembled in barber shop play the romance, <i>gallarda</i> , <i>mudanza</i> and <i>canario</i> .
<i>El Silbidito</i>	In Spanish meaning literally “The Whistler”. A piece by Renato Morena from the <i>estudiantina</i> repertoire.
<i>El Trueque De Los Amantes</i>	Literally “the Lover’s Exchange”. A <i>tonadilla a cuatro</i> by Blas de Laserna which relies only on an ensemble of two guitars and four voices for its musical effects.
<i>En el Aire</i>	Spanish for “In the Air”.
<i>En la Noche Perfumada</i>	Literally “In the Perfumed Night”. An <i>estudiantina</i> composition by Ernesto Lecuona published during the 1930s.
<i>Encomiendas</i>	A system put in place during the Spanish colonization of Latin America whereby the crown granted a landholder a certain amount of native labour and the right to extract tribute, in return for the protection and education of the natives in the Catholic faith.
<i>Entre Bobos Anda El Juego</i>	Literally “Between Fools Goes The Game”. A comedy adapted by Guilermo Fernández during the early part of the twentieth century and developed into a <i>zarzuelas</i> with music by Amadeo Vives and includes a <i>rondalla aragonesa</i> .
<i>Escuela razonada de la guitarra</i>	A guitar method by Spaniard Emilo Pujol.

<i>Eses</i>	Spanish term for the S or F shaped sound holes in the sound board of stringed instruments.
<i>Espigas</i>	Spanish language term used in Mexico to refer to plectra or picks. Small pieces of plastic, tortoise shell or antler held mainly between the flesh of the thumb and index finger.
<i>Estela Funeraria de la Niña Lutatia</i>	A bas-relief preserved in the Archaeological museum of Mérida. It includes a representation of a woman playing a <i>pandura</i> which is considered the first clear antecedent of those now considered “ <i>laúdes españoles</i> ” in Spain.
<i>Estrambote</i>	An early, Spanish poetic genre. In the Cancionero de Palacio, however, a group of <i>frottolas</i> (a type of fifteenth and sixteenth-century Italian, secular song) appear under the heading <i>estrambote</i> .
<i>Estribillo</i>	A Spanish term for a refrain or chorus repeated after each verse of a poem or song.
<i>Estudiantes Españoles Fígaro</i>	The name of an <i>estudiantina</i> formed by Spanish poet and diplomat, Manuel M. Marrero. Made up of young members from the Canary Islands, the group performed widely in North and South America.
<i>Estudiantes Rítmicos</i>	A student ensemble made up of members from the <i>Orquesta Sincrónica</i> most of who were engineering students at the University of Chile in 1939.
<i>Estudiantina</i>	A type of student, musical group which first developed in the early, Spanish universities. Such ensembles frequently employ Spanish, plectrum instruments and perform wandering serenades. These kinds of groups, which are also known as <i>tunas</i> , <i>estudiantinas Españolas</i> or <i>estudiantinas universitarias</i> , have been widely diffused throughout the Hispanic world.

<i>Estudiantina</i> (Chile)	The <i>estudiantina</i> developed in Chile at the end of the nineteenth century, inspired by the Figaro Spanish Students, who arrived in Chile to perform in 1885.
<i>Estudiantina</i> (Peru)	In the Andean region of Peru, <i>estudiantinas</i> are large plucked-string ensembles made up of fretted string instruments and <i>panderetas</i> [tambourines]. In the highlands, particularly in Puno and Cuzco, Peruvian, mestizo musicians form these groups with several guitars, mandolins, <i>charangos</i> , violins and <i>kenas</i> .
<i>Extremeños</i>	The people of Extremadura, an autonomous community in western Spain.
<i>Fandango</i>	A lively, Spanish, couples dance and song in regular, triple metre. It is now frequently characterized by a repetitive, descending Phrygian cadence, octosyllabic verses and the use of castanets.
<i>Fandango sa Ilaw</i>	An alternative spelling of <i>Pandanggo sa Ilaw</i> , which in Pilipino is literally “Fandango in Light”. The music to which the participants now commonly dance in the Philippines was composed by Antonio R. Buenaventura during the first half of the nineteenth century. It is in regular, metric triple metre and involves the participants balancing oil lamps, or glasses with candles inside, on their heads as they dance.
<i>Femella</i>	The “female” version of the Aragonese guitar called <i>guitarrico</i> or <i>guitarrillo</i> which, together with the <i>guitarró</i> , are very much used in Valencia. It is slightly shorter than the <i>mascle</i> [male] version.
<i>Fiesta</i>	Spanish for festival feast or party.

<i>Flores de Mayo</i>	Literally “Flowers of May”. A Catholic festival which takes place in the Philippines during May in which flowers are offered to the Virgin Mary.
<i>Folia</i>	Literally meaning “Folly” or “Madness”, this early, European musical melody was treated by a large number of composers. In the Canary Islands the term refers to a type of song/dance which is accompanied by a plucked-string ensemble similar to the <i>rondalla</i> .
<i>Fonseca</i>	Fonseca is a Sephardic Jewish surname. It is also the title of a song frequently performed by Spanish <i>estudiantinas</i> . The lyrics make reference to a University college in Salamanca built by Archbishop Fonseca in 1521.
<i>Gaano Ko Ikaw Kamahal</i>	Literally “How Much I Love You” in Filipino. A love song written by Filipino composer Levi Celerio (1910–2002).
<i>Gaita</i>	In Navarre and Aragón this term refers to the double reed schawm or <i>dulzaina</i> , a reed aerophone with conical bore. In other places, when the term appears in Spanish, Asturian or Galician-Portuguese, depending on the region, it can also refer to several different kinds of instrument including bagpipes, drums, hurdy-gurdies and flutes.
<i>Galerón</i>	A song of Spanish origin, associated with the <i>velorios de cruz</i> (a religious festival in which locals adorn crosses with garlands of flowers and congregate around them playing and singing), celebrated throughout May and accompanied by <i>cuatro</i> , guitar and <i>bandolín</i> . It is found particularly in the eastern states of Venezuela.
<i>Gallarda</i>	Spanish for galliard, a popular, European dance form with a characteristic, six-beat rhythm.
<i>Gangueo</i>	A Spanish word for a sound with a nasal, twang.

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<i>Garín</i>	The title of an opera by Spanish composer Tomás Bretón (1850–1923).
<i>Ghiterna</i>	A term which, along with <i>ghitarra</i> , according to fifteenth-century music theorist Johannes Tinctoris, was used to refer to small, Catalan, plucked-string instrument with a tortoise shellshaped body.
<i>Ghitarra</i>	A term which, along with <i>ghiterna</i> , according to fifteenth-century music theorist Johannes Tinctoris, was used to refer to small, Catalan, plucked-string instrument with a tortoise shellshaped body.
<i>Gitara</i>	Filipino orthography for <i>guitarra</i> or guitar.
<i>Goliards</i>	Wandering, medieval, European scholar-poets who wrote satirical Latin verse.
<i>Gran laúd</i>	The bass member of the family of <i>laúdes Españoles</i> . Also called <i>contralaúd</i> , <i>laudón</i> or <i>laúd bajo</i> .
<i>Guajira</i>	A style of rural, Cuban folk music. The guajira also developed into a flamenco style when it was brought to Spain in the final decade of the nineteenth century after the Cuban war.
<i>Guajiros</i>	Farmers or men of the land from the Cuban countryside or mountainous interior.
<i>Guanches</i>	The indigenous inhabitants of the Canary Islands.
<i>Guapanguera</i>	Also known as <i>guapanguera</i> . An enormous, strummed, Mexican guitar with five courses of nylon strings (singles, single and doubles, or only doubles).
<i>Guías</i>	Guides or dots placed on the fingerboards of Spanish, plucked-string instruments to provide a visual reference for



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	the performer.
<i>Guiri</i>	A derogatory, Spanish term which refers to idle and foolish, fair-skinned tourists on package holidays in Spain.
<i>Guitarrón Filipino</i>	A Filipino version of the <i>guitarrón</i> which, according to Culig, has five stings.
<i>Guitarra</i>	Spanish for guitar.
<i>Guitarra bajo</i>	This instrument is also known with the names “ <i>guitarra baja</i> ”, “ <i>guitarrón</i> ” and also <i>contrabajo</i> .
<i>Guitarra-bandurria</i>	An historical construct created by Rey in an attempt to understand the evolution of the Spanish <i>bandurria</i> .
<i>Guitarra Castellana</i>	The Castilian or Spanish guitar, first mentioned by Amat in a treatise in 1586.
<i>Guitarra Chamula</i>	A strummed, Mexican chordophone with four courses of double, triple or mixed wire strings used by indigenous groups in Los Altos in the state of Chiapas. Also called <i>canare orcanarí</i> .
<i>Guitarra Colorada</i>	A strummed, Mexican chordophone with five nylon strings. This instrument, which is a kind of tenor guitar, is played in Michoacán, Guerrero, Colima and Jalisco and is also known as <i>Jarana</i> and <i>guitarra de golpe</i> .
<i>Guitarra Conchera</i>	A name used to refer to the <i>bandola</i> in Mexico.
<i>Guitarra Cuarta</i>	Also named <i>bosarrona</i> and <i>guitarrón</i> , this Mexican chordophone is plucked with a rod of antler or wood and has a body carved from one piece. It is only common in the eastern regions towards the Gulf of Mexico (Veracruz, Tabasco and Oaxaca).

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<i>Guitarra de Cuatro Órdenes</i>	The four-course, Spanish guitar, mentioned in the title of Amat's 1586 treatise.
<i>Guitarra de Golpe</i>	A strummed, Mexican chordophone with five nylon strings played in Michoacán, Guerrero, Colima and Jalisco. Also called <i>jarana</i> and <i>guitarra colorada</i> .
<i>Guitarra de Son</i>	A Mexican chordophone plucked with wooden or antler rod and carved from a single piece of wood. The instrument is only common in the eastern regions towards the Gulf of Mexico (Veracruz, Tabasco and Oaxaca).
<i>Guitarra Jabalina</i>	A Mexican chordophone plucked with a lengthened rod of antler or wood and carved from a single piece of wood. The instrument is only common in the eastern regions towards the Gulf of Mexico (Veracruz, Tabasco and Oaxaca). Also called <i>requintito</i> .
<i>Guitarra Latina</i>	The Latin or Christian guitar mentioned in the Archpriest of Hita's <i>Libro del Buen Amor</i> .
<i>Guitarra Mexicana</i>	A Mexican guitar plucked with the fingers or sometimes with a plectrum. In total it has eleven metal strings, three single and four double courses. Also known as the <i>guitarra septima</i> , this instrument is beginning to disappear from use.
<i>Guitarra Morisca</i>	The Moorish guitar mentioned in the Archpriest of Hita's <i>Libro del Buen Amor</i> .
<i>Guitarra Normal</i>	Literally "normal guitar", the term refers to the present day guitar of standard size when viewed within a family of guitars of various sizes.
<i>Guitarra Panzona</i>	A strummed, Mexican chordophone which functions as a small bass on which one plays chords. Also known as the <i>jarana blanca</i> , <i>túa</i> or <i>tambora</i> , this instrument has five single gut or nylon strings and one double course and is

played in the State of México, Michoacán and Guerrero.

*Guitarra Pascolera*

A strummed, Mexican chordophone which comes in various sizes and has six or seven metal strings. It is a Tarahumara or Rarámuri instrument from the Chihuahua zone.

*Guitarra Requinto*

A small, Spanish guitar tuned a minor third higher than the standard sized instrument.

*Guitarra Septima*

A Mexican guitar plucked with the fingers or sometimes with a plectrum. In total it has eleven metal strings, three single and four double courses. Also known as the *guitarra Mexicana* this instrument is beginning to disappear from use.

*Guitarra Sexta*

A chordophone with metal or nylon strings, widely diffused throughout Mexico. There are several distinct, local versions, some bowed or plucked with a plectrum.

*Guitarra Tenor*

A Mexican chordophone with five courses of double strings of either gut or nylon. This tenor guitar has been used for some in a wide region which embraces portion of the states of Michoacán and Guerrero.

*Guitarra-Vihuela*

An historical construct created by Rey in an attempt to understand the evolution of the Spanish *bandurria* and other Spanish plectrum instruments.

*Guitarrico*

A small, Spanish guitar with four or five strings played in a number of parts of Spain including Aragón and Castilla y León. This instrument appears in some texts with the spellings *guitarriquo* or *guitarriquío*.

*Guitarrilla*

A kind of Mexican *charango* with for single strings and one central double course, making six strings in all.

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<i>Guitarillo/guitarillo</i>	A Spanish, treble, folk guitar or <i>tiple</i> , with four or five strings called <i>tiple</i> in the Canary Islands.
<i>Guitarró</i>	A type of Spanish, folk treble guitar or <i>tiple</i> , much in use in Valencia.
<i>Guitarrón</i>	A bass guitar widely diffused throughout the Hispanic world and with a number of variants. The plural of this word is <i>guitarrones</i> .
<i>Guitarronet</i>	A term used throughout the south or south-east coast of Spain to refer to the <i>guitarró</i> , an instrument much used in Valencia.
<i>Gumamela</i>	The Filipino name for a species of hibiscus, used in the construction of <i>rondalla</i> instruments in the Philippines.
<i>Habanera</i>	A musical style with a characteristic rhythm which developed in nineteenth-century Cuba from the <i>contradanza</i> and takes its name from the capital of that country, Havana.
<i>Halo-halo</i>	Filipino for mixed or various, this term is the name of a popular, Filipino dessert and figuratively, refers to an aesthetic which favours the juxtaposition, blending or combination of a variety of different elements.
<i>Hambre y Fatiga</i>	Literally meaning “Hunger and Fatigue”, this Spanish expression was the motto of early, <i>estudiantinas</i> . These groups were made up of Spanish, university students who received food in return for their musical activity.
<i>Hamon sa Kampeon</i>	The title of a 1960s Filipino television and radio musical talent programme in which <i>rondalla</i> groups have taken part. It literally means “Challenge of the Champion” in Filipino.
<i>Harana</i>	The Filipino word for the practice of serenading. It is likely that the term developed from the Mexican word <i>jarana</i> , which refers to a Mexican guitar which may have been used

in the performance of serenades.

*Hemiola*

The syncopated effects which results from the juxtaposition of binary and triple metres such as 6/8 and 3/4.

*Huapanguera*

Also known as *guapanguera*. An enormous, strummed, Mexican guitar with five courses of nylon strings (singles, single and doubles, or only doubles).

*Huasteca*

A Mexican *jarana* or strummed, chordophone with five nylon strings, played in Guanajuato, Puebla, San Luis Potosí, Tamaulipas, Veracruz, Hidalgo and Querétaro.

*Ibong Pipit*

The title of a song by Philippine composer Levi Celerio (1910–2002) which literally mean “*Pipit* Bird”. The *pipit* or sparrow is member of the *Motacillidae* family found in the Philippines.

*Iglesia de San Miguel y San Julián*

An historic church in Valladolid, Spain, constructed towards the end of the sixteenth century and which remains as an example of Jesuit architecture in Spain.

*Ilang-ilang*

Also spelling Ylang-ylang, the fragrant flower of the *Candanga odorata* or custard-apple tree is well known in the Philippines.

*Ili-ili Tulog Anay*

The title of a Filipino lullaby in the Hiligaynon or Western Visayan language which literally means “Hush, Hush, Sleep Little One”.

*Indigenista*

A romantic, nationalist movement in early twentieth-century Chile and other parts of Latin America. Such movements sought to promote the rights of indigenous peoples and from a musical point of view, their instruments and styles of music.

*Indios*

A term which refers to the indigenous inhabitants of a

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	country as from the point of view of colonial Spaniards.
<i>Inventario de Bienes y Alhajas</i>	Literally “Inventory of Goods and Jewels”. Felipe II’s 1602 inventory makes mention of the <i>bandurria</i> .
<i>Isa</i>	A Canary Island dance, musically similar to the Aragonese <i>jota</i> , but with steps which are likely to be of pre-Spanish, <i>guanche</i> origin.
<i>Isahan sa Pagkakaisa</i>	Literally The title of a 2004 <i>rondalla</i> composition by Filipino composer Josefino Chino Toledo which literally means “Unison for Unity”.
<i>Iskwelahang Pilipino</i>	A Filipino cultural school in Boston, United States of America.
<i>Iskwelahang Pilipino Rondalla</i>	A <i>rondalla</i> established at the <i>Iskwelahang Pilipino</i> in Boston by Cristina Castro and Michael Dadap in 1986.
<i>Itik-itik</i>	A Philippine mimetic folk dance which imitates an <i>itik</i> or duck. The musical accompaniment most frequently used is a folk song composed by Levi Celerio (1910–2002).
<i>Jarana</i>	A small, Mexican, strummed guitar.
<i>Jarana Blanca</i>	A Mexican, strummed chordophone with five gut or nylon strings and one double string. It functions as a small, chordal bass in the State of México, Michoacán and Guerrero. Other names for this instrument are <i>Jarana blanca</i> , <i>guitarra panzona</i> , <i>túa</i> and <i>tambora</i> .
<i>Jarana Jarocha</i>	A strummed, Mexican chordophone with five courses of double, nylon strings or some double and others single. It is found in Veracruz, Tabasco and Oaxaca and comes in various sizes.
<i>Jeepney</i>	A Filipino mode of transportation which developed when army jeeps left by the American military were decorated

with bright colours and ornaments.

<i>Jíbaro</i>	Primarily referring to mountain dwelling presents in Puerto Rico, the term has also come to signify positive characteristics associated with contemporary Puerto Rican people.
<i>Jaleo</i>	Literally meaning “row, racket or fuss”, this term refers musically to a lively Spanish dance and the cries of encouragement and clapping which accompany it.
<i>Joropo</i>	A style of Venezuelan folk music often accompanied by <i>cuatro</i> , <i>bandola</i> and <i>maracas</i> .
<i>Jota</i>	A Spanish, folkloric form which originates in Aragon but has become widely diffused. Its rhythm is in triple metre or more correctly a binary grouping of two rapid groups of three notes. The music tends to alternate between four bar phrases of tonic and dominant harmony.
<i>Jotar</i>	One of the word forms in the hypothetical development of the word <i>jota</i> from the Latin verb <i>saltare</i> .
<i>Joteros</i>	Performers of the <i>jota</i> .
<i>Jovencito</i>	A Spanish term which refers to a young person.
<i>Jubilado</i>	A Spanish term for a pensioner or retired, elderly person.
<i>Juglar</i>	Medieval, European minstrels.
<i>Juglaria</i>	The practice of minstrelsy in Medieval, Europe.
<i>Kalantas</i>	A kind of Philippine mahogany with hard, red, fragrant wood used in the construction of Philippine <i>bandurrias</i> . The wood’s scientific name is <i>toona calantas</i> .

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<i>Kamagong</i>	A hard, dark-coloured Philippine wood of the ebony or <i>diospyros</i> family. Also known as ironwood, it is used in the construction of Philippine <i>rondalla</i> instruments as well as traditional, Filipino fighting sticks.
<i>Karilagan</i>	From the Filipino root word <i>dilag</i> meaning gorgeousness, splendour or lustrous beauty, Karilagan is the name of a group which celebrates Filipino culture in Queensland, Australia.
<i>Katakataka</i>	Literally meaning “amazing” or “astonishing”, this Filipino word, which is also the name of a plant, is the title of a song by Filipino composer Santiago S. Suarez (1901-1964).
<i>Katutubong Tugtugin at Sayaw</i>	Literally “Native Music and Dance”. The name of a school music group in the Philippines.
<i>Kudyapi</i>	A boat lute played in the southern Philippines. The instrument has two strings and often moveable frets, attached to the fingerboard with beeswax.
<i>Kumbanchero</i>	A term which refers to a group of wandering minstrels in the Visayan region of the Philippines. It is most likely the Filipino orthography for the Spanish word <i>cumbanchero</i> which frequently appears in the context of Spanish, popular music.
<i>Kumbaya</i>	The title of an African-American spiritual song from the 1930s.
<i>Kumusta Kabayan</i>	Literally meaning “Hello Countryman” in Filipino, this is the title of television programme on the Filipino channel ABS-CBN.
<i>Kundiman</i>	A Filipino song form which developed into an art song at the end of the nineteenth century. It is usually in triple metre and begins in a minor key, moving to the major in the



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	second part of the song.
<i>La Aurora</i>	The name of a large, “philharmonic style” <i>estudiantina</i> in Chile in 1901.
<i>La Margerieta</i>	A brand of guitar strings used in the Philippines and registered to Wonder Project Industries and Trade Corp, Paranaque. These strings are sometimes used on <i>rondalla</i> instruments in Canberra, Australia.
<i>Lanceros</i>	A traditional, nineteenth-century Puerto Rican salon dance which arrived in the Caribbean from Spain. In France the dance was known as <i>Quadrilles</i> and in Ireland as Lancers Quadrille.
<i>Langka</i>	The Filipino name for <i>Atrocarpus heterophyllus</i> or jackfruit which is used in the construction of <i>rondalla</i> instruments in the Philippines.
<i>Lanite</i>	A medium-sized tree with gray or dark brown bark found in Luzon, Mindoro, Palawan, Negros and Mindanao in the Philippines. Its scientific name is <i>Kibatalia gitingensis</i> and it is used in the construction of <i>rondalla</i> instruments in the Philippines.
<i>Larrakia</i>	A language group name for the Aboriginal Australian people in and around Darwin, Australia.
<i>Las Cintas de mi Capa</i>	This song, by Villena y Vilellas means literally “The Ribbons of My Cape” and is a popular repertoire item of Spanish <i>estudiantias</i> .
<i>La Oración de Torero</i>	Literally “The Prayer of the Bullfighter”. A composition written for the ensemble of <i>laúdes españoles</i> Cuarteto Aguilar by the composer Joaquín Turina after a meeting with the group in 1924.

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<i>La Tuna Madrileña</i>	The name of a nineteenth-century Spanish <i>estudiantina</i> , directed by Carpena Rodriguez, which travelled to Sevilla and Cadiz in 1879.
<i>La Tuna Pasa</i>	A Spanish <i>estudiantina</i> composition with words and music by Luis Araque.
<i>Laúd</i>	Although this is the Spanish word for the lute, which developed from the <i>ud</i> brought to Spain by the Moors and spread throughout Europe, in the world of <i>rondalla</i> it tends to refer to the more recently developed hybrid of the <i>bandurria</i> and <i>cítola</i> and related instruments of various sizes.
<i>Laúd bajo</i>	The bass member of the family of <i>laúdes Españoles</i> . Also called <i>contralaúd</i> , <i>laudón</i> or <i>gran laúd</i> .
<i>Laúd baritone</i>	The baritone member of the family of <i>laúdes Españoles</i> .
<i>Laúd contralto</i>	The contralto member of the family of <i>laúdes Españoles</i> .
<i>Laúd Español</i>	Literally “Spanish <i>laúd</i> ”. A term which distinguishes this type of large, hybrid <i>bandurria</i> from the polyphonic, renaissance and baroque lutes which are known throughout Europe.
<i>Laudín</i>	Along with <i>laudino</i> , this is another name for the contralto member of the family of <i>laúdes Españoles</i> .
<i>Laudino</i>	Along with <i>laudín</i> , this is another name for the contralto member of the family of <i>laúdes Españoles</i> .
<i>Laúdes Españoles</i>	The family of Spanish plectrum instruments including the <i>bandurria</i> and the various sized hybrid <i>bandurria-cítolas</i> known in Spain as <i>laúdes</i> . These are different instruments from European renaissance and baroque lutes which are also known in Spain as <i>laúdes</i> .

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<i>Laudón</i>	The bass member of the family of <i>laúdes Españoles</i> . Also called <i>contralaúd</i> , <i>laud bajo</i> or <i>gran laúd</i> .
<i>Laúd sopranino</i>	The highest pitched member of the family of <i>laúdes Españoles</i> , tuned a perfect fourth higher than the <i>bandurria</i> .
<i>Laúd soprano</i>	A name for the <i>bandurria</i> when it is viewed as a member of the family of <i>laúdes Españoles</i> .
<i>Laúd tenor</i>	This instrument, tuned an octave below the <i>bandurria</i> , is the main instrument of the <i>laúd</i> family of which the other <i>laúdes Españoles</i> of various sizes, apart from the <i>bandurria</i> and <i>laúd sopranino</i> , are variants. It is also referred to as <i>laúd tipo</i> or typical <i>laúd</i> .
<i>Laúd tiple</i>	Another term for soprano <i>laúd</i> or <i>bandurria</i> .
<i>Laúd tipo</i>	The typical, Spanish tenor <i>laúd</i> .
<i>Lawiswis Kawayan</i>	Literally meaning “The Rustling of Bamboo” in Filipino, this is the title of a Visayan song composed by Visayan Manuel P. Velez (1894–1959) and later sung in in the 1950s in Tagalog by Sylvia La Torre. The song was arranged for <i>rondalla</i> and recorded by Juan Silos Jr in the 1960s. The music is used to accompany a Filipino folkdance of the same name.
<i>Lejos De Mi Tierra</i>	Literally “Far from my Land” in Spanish. This is the title of a <i>rondalla aragonesa</i> by Fermín García Alvarez.
<i>Levante</i>	A Spanish term used by those not living on the east of Spain themselves, to refer to the Eastern Iberian Peninsula of the Mediterranean coast of that country.
<i>Libro de Buen Amor</i>	Literally “Book of Good Love”, a collection written during the first half of the fourteenth century by the arch-priest of Hita, Juan Ruiz. In one passage of this work the <i>guitarra</i>

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	<p><i>morisca</i> [Moorish guitar], the <i>guitarra ladina</i> [Latin or Spanish guitar], <i>vihuela de péndola</i> [vihuela played with a plectrum], and <i>mandurria</i> [early three-stringed <i>bandurria</i>] are mentioned among a host of instruments played to welcome the arrival of “<i>Don Amor</i> [Sir Love].</p>
<i>Llaut Guitarrenc</i>	Catalan for the early stringed instrument, also known as the Moorish guitar.
<i>Llena un vacío</i>	Spanish for “Fill a void”.
<i>Los Caballeros De La Sopa</i>	Literaly “The Gentlemen of the Soup”. The popular, Spanish name for the <i>Estudiantina Espanola Fígaro</i> [Figaro Spanish Students], formed by the Spanish poet and diplomat, Manuel M. Marrero in 1887, and made up of young members from the Canary Islands.
<i>Lupang Hinirang</i>	Literally “Beloved or Chosen Land” in Filipino. The present day title of a song set to the music of <i>Marcha Nacional Magdalo</i> , a piece for strings composed in 1898 by Julián Felipe (1861–1944) and later adopted as the national anthem of the Philippines.
<i>Lutong Pilipino</i>	Literally “Filipino Cooking”.
<i>Lyra</i>	The Spanish word for Lyre. A composite chordophone, sounded with a plectrum, and known to have been used in ancient Greece.
<i>Mabuhay</i>	A Filipino word meaning something like “Long life”, often used for public toasts, welcoming guests or in praise of notable persons. <i>Mabuhay</i> is also the commonly recognized title of the song <i>We Say Mabuhay</i> by the early twentieth-century bandmaster Tirso Cruz Sr. This piece is a presidential anthem played during Philippine military and government ceremonies and has frequently been arranged

for *rondalla*.

*Magister Tunae*

A Latin term of respect given traditionally to the leader of a Spanish *tuna* or *estudiantina*.

*Magtanim ay 'di Biro*

Literally “Planting [Rice] is No Joke” or “Planting Rice is Never Fun”. The title of a Filipino folk song which is credited to composer Felipe Padilla de Leon (1912–1992), who is best known for having translated the original, Spanish lyrics of the Philippine National Anthem into Tagalog.

*Malagueñas*

Spanish dance with music in regular, triple metre which first developed from the *fandango* in Málaga.

*Manang Biday*

The title of an Ilokano folk song from the northern Philippines about a man serenading an older woman.

*Mandoire*

A French term which derives from the Sumerian “*pan-tur*” through the Greek *pandurion* and Latin *Pandura*. It is thus realated to the word *bandurria*.

*Mandola*

The sixteenth-century instrument which began as a short-necked *laúd* referred to as “*guitarra morisca*” by the Christian Spaniards and, influenced more and more by the *laúd*, and transformed until it received the name of *mandola* or *mandora*.

*Mandola*

A non-standard, twentieth-century Filipino *rondalla* instrument, held and tuned like a guitar and taking on the role or the earlier *bajo de uñas*, or an octave lower than the *octavina* or *laud*, held like a cello and invented soon after 1950.

*Mandolina*

Although of Italian origin, this instrument, with four courses of double strings tuned in fifths, has become rooted in Spain and is oftern played in classical *rondallas*. The -

*mandolina española* [Spanish mandolin] has a flat rather than convex back like the Italian verison. The *mandolina*, known by the same name is also played in Mexico and the Philippines where it has been considered a twentieth-century addition to the Philippine *rondalla*. The term *mandolina española* was also preferred by Felix de Santos in Spain to refer to the *bandurria*.

*Mandolinatas*

A term used occasionally to refer to Spanish *estudiantinas*.

*Mandolineto*

A Mexican chordophone with four courses of double strings and plucked with a plectrum. It is the same size as the mandolin but with a body shaped like a *guitarras sexta*, and played in various parts of the country.

*Mandore*

An early, Spanish plucked-string instrument possibly related to the stream of development which led to the evolution of the *bandurria*.

*Mandura*

A Provencal term which, like the French *mondoire* derives from the Sumerian *pan-tur* through the Greek *pandurion* and Latin *pandura*. This is the root of the word *bandurria*, the primarily melodic instrument of the *rondalla*.

*Mandurria*

The early, three-stringed *bandurria* mentioned among a host of instruments played to welcome the arrival of *Don Amor* [Sir Love] in a famous poem by Juan Ruíz in the *Libro de Buen Amor* [Book of Good Love].

*Mano Po*

A Filipino custom which involves placing the hand of an elder against ones forehead in a respectful gesture of greeting.

*Matón de Manila*

A type of silk shawl of Chinese origin that was carried to the New World and Spain on the Manila Galleons. The plural is Mantónes de Manila.

<i>Mariachi</i>	The most well known type of <i>son</i> ensemble, indigenous to Western Mexico, south of the city of Guadalajara. <i>Mariachi</i> groups are typically comprised of guitars, <i>guitarrón</i> (bass guitar) diatonic harp, violins and trumpet.
<i>Marimba</i>	A type of xylophone with wooden keys struck with mallets.
<i>Marímbola</i>	A Cuban box-bass used in the <i>son</i> ensemble.
<i>Mascle</i>	The “male” version of the Aragonese guitar called <i>guitarrico</i> or <i>guitarrillo</i> which, together with the <i>guitarró</i> are very much used in Valencia. It is slightly longer than the <i>femella</i> [female] version.
<i>Masithi Amen</i>	An African gospel song which blends Western hymn style with Xhosa musical characteristics including clapping and humming.
<i>Mayores</i>	A Spanish word which refers to senior citizens or elderly people.
<i>Mazurka</i>	A Polish dance which became popular in nineteenth-century European ballrooms. The dance is typically in triple metre and has a strong accent on the second beat of a bar.
<i>Media jarana</i>	A small, strummed, Mexican guitar with five nylon or gut strings used by <i>Nahua</i> groups of the state of Hidalgo.
<i>Melódica</i>	A small hand-held, breath powered, portable organ.
<i>Mestizo</i>	A Spanish word which refers to persons of Spanish-native Indian descent.
<i>Método</i>	Method or instructional manual.
<i>Morisco</i>	A Spanish term which refers to Moors remaining in Spain after the Christian reconquest.

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<i>Mozos</i>	Spanish word which refers to young men.
<i>Mudanza</i>	The first part of a strophe of the Spanish <i>villancico</i> .
<i>Muestro de Plectro</i>	Plectrum Display or a series of concerts by Spanish-plectrum instrument groups held yearly in various locations in Spain.
<i>Mulatto</i>	A Spanish word which refers to persons of Spanish-African descent.
<i>Murga/Murza</i>	A Spanish term used to refer to a group of street performers or carnival entertainers. In the Philippines this term and its variant <i>murza</i> , are said to have been used interchangeably with several other terms to refer to plucked-string ensembles before the term <i>rondalla</i> became standardized in the Philippines during the late nineteenth/early twentieth century.
<i>Nacāra</i>	The Spanish name for a small kettledrum of wood or metal called <i>naqqāra</i> which was brought to Spain by the Moors.
<i>Naqqāra</i>	A small kettledrum of wood or metal which was brought to Spain by the Moors where it came to be called <i>Nacāra</i> in Spanish.
<i>NAMCYA</i>	Acronym for National Music Competitions for Young Artists, founded in the Philippines in 1973 under then President Ferdinand Marcos.
<i>Nana</i>	The title of one of the Siete Canciones Populares Españoles Seven Popular Spanish Songs composed by Manuel de Falla (1876–1946).
<i>Narra</i>	The Philippine name for <i>pterocarpus indicus</i> , a purplish, rose-scented hardwood used for in the construction of Philippine <i>rondalla</i> instruments.



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<i>Newbee</i>	Beginner or neophyte. New instrumentalists in Australian <i>rondalla</i> Rondanihan are known as Newbees.
<i>Newgrad</i>	Short for New Graduate, Australian <i>rondalla</i> Rondanihan uses this term to refer to instrumentalists who have completed basic training and fulfilled the requirements for “graduation” (which usually takes approximately a year), but are not yet members of the advanced or “core” Rondanihan ensemble.
<i>Nipa</i>	<i>Nypa fruticans</i> . The leaves of this palm tree, called <i>nipa</i> in the Philippines are used in the construction of the traditional Filipino bamboo house or <i>nipa</i> hut also known as <i>bahay kubo</i> .
<i>Novedad</i>	Spanish for “a novelty”.
<i>Nuevo laúd</i>	A hybrid of the <i>bandurria</i> and <i>cítola</i> which developed in nineteenth-century Spain, in a lower register than the <i>bandurria</i> . Although not directly related to the earlier <i>laúd</i> , a general resemblance in body shape may have led to this new instrument being referred to as a <i>laúd</i> . The prefix <i>nuevo</i> or new was initially used but the instrument soon came to be referred to as simply <i>laúd</i> .
<i>‘No Da Kay Pay Nanglipat</i>	An Ilocano Folk song.
<i>Octavilla</i>	A Spanish instrument with same tuning and stringing as the <i>laúd</i> but with a body shaped like a small guitar. The instrument fell into disuse in the twentieth century.
<i>Octavina</i>	The Philippine version of the Spanish <i>octavilla</i> , an instrument with same tuning and stringing as the <i>laúd</i> but with a body shaped like a small guitar.
<i>Oido</i>	Spanish for “by ear” or and aural rather than literate

approach to music-making.

<i>O Ilaw</i>	Literally “Oh Light” also known as Aking Bituin [My Star]. The title of a Tagalog folk song.
<i>O Kaka</i>	Literally “Oh Elder Brother”. The title of a Kapampangan folk song which is one of a medley of Philippine melodies which was arranged by Captain Fulgencio Gragera for the Taliba Rondalla Festival in 1970.
<i>Oktavina</i>	Filipino orthography for <i>octavina</i> or <i>octavilla</i> . An instrument with same tuning and stringing as the <i>laúd</i> but with a body shaped like a small guitar.
<i>Órgano exculsivo</i>	Exclusive organ.
<i>Orquesta</i>	Orchestra.
<i>Orquesta de plectro</i>	Literally “Plectrum Orchestra”. One of the various terms which refer to Spanish, classical <i>rondallas</i> which perform concert music and which developed in Spain from the early twentieth century.
<i>Orquesta de pulso y púa</i>	Literally “orchestra by hand and plectrum”. A name given to Spanish, classical <i>rondallas</i> or groups of <i>laúdes españoles</i> which perform concert music and developed in Spain from the early twentieth century.
<i>Orquesta jíbara</i>	A Puerto Rican, plucked-string ensemble, whose primary, melodic instrument of is the <i>cuatro</i> .
<i>Orquesta laudística</i>	One of the various terms which refer to Spanish, classical <i>rondallas</i> which perform concert music.
<i>Orquesta renacentista</i>	Renaissance orchestra.

<i>Orquesta Sincrónica</i>	An ensemble made up of students from the University of Chile.
<i>Pagpipiko</i>	The title of a contemporary composition for <i>rondalla</i> by Philippine composer Maria Christine M. Muyco.
<i>Palayok</i>	A dance from the northern Philippines which involves the performer balancing a clay-pot or <i>palayok</i> on their head as they perform.
<i>Pambansang Samahan ng Rondalla</i>	National Rondalla Society in the Philippines.
<i>Pamulinawen</i>	The title of an Ilocano song with lyrics by Isidro Castro and music composed by Julian Dacuycuy Sales in the first half of the twentieth century.
<i>Panda</i>	A regional name used to refer to traditional plucked-string ensembles in eastern Andalusia.
<i>Pandanggo sa Ilaw</i>	In Pilipino literally “Fandango in Light”. A Philippine dance in regular, metric triple metre in which the participants balance oil lamps or glasses with candles inside on their heads as they dance. The music to which the dance is now commonly performed was composed by Antonio R. Buenaventura during the first half of the nineteenth century.
<i>Pandanggo</i>	One form of Filipino orthography which sometimes appears for the Philippineized version of the <i>fangdango</i> .
<i>Pandango</i>	Filipino orthography for Fandango or the Philippineized version of the <i>fangdango</i> .
<i>Pandereta</i>	Spanish for tambourine.
<i>Pandero</i>	Spanish for frame drum.

<i>Pandura</i>	An Ancient Greek term for a plucked-string instrument of a <i>laúd</i> type with a neck.
<i>Pandurion</i>	An ancient Greek term for a plucked-string instrument of a <i>laúd</i> type with a neck.
<i>Pan-tur</i>	An ancient, Sumerian term meaning “little bow” seen as the remote origin of plucked-string instruments.
<i>Paotan</i>	A tree and its timber, found in the Philippines and with the scientific name <i>santiria trimera</i> .
<i>Pardillo</i>	A Spanish term meaning yokel or hick used by veteran members of Spanish <i>estudiantinas</i> to refer to novices. Pardillos are not allowed to wear a cloth band, and must wear white instead of black socks.
<i>Parranda</i>	Christmas songs in the Carribean and parts of Latin America similar to <i>aguinaldos</i> but which syncretic, African elements.
<i>Paruparung Bukid</i>	Literally “Field Butterfly” in Filipino. A late nineteenth-century Spanish song titled <i>Mariposa Bella</i> [Beautiful Butterfly] which was later translated into Tagalog and popularized as the soundtrack for the 1938 Sampaguita Pictures soundtrack of the same name.
<i>Pasadoble</i>	Literally “double-step”. A march-like, Spanish music and dance in lively, duple metre.
<i>Pasadoble Coreable</i>	Literally “runable double-step”.
<i>Pasacalles</i>	From <i>pasar por la calle</i> [to move through the streets]. A popular, Spanish musical form performed by musicians as they wander through the streets.
<i>Pasko</i>	A Filipino word meaning Christmas.

<i>Patilla</i>	A side piece of fingerboard on the treble side which extends beyond the basic fingerboard to enable the fretting of very high notes.
<i>Pavana</i>	Spanish for pavane. A stately, sixteenth and seventeenth century European courtly dance.
<i>Peña</i>	A grass-root, community meeting place in Spain for the practice and performance of folklore and enjoyment of food and drink.
<i>Pericón</i>	A dance performed by groups of couples in Argentina, Uruguay and Paraguay and thought to have developed from the contradanza. The music tends to be in a major key and a moderate, regular, metric, triple metre.
<i>Peninsulares</i>	Spanish-born, white Europeans in a Spanish colonial context.
<i>Petenera</i>	A musical form based on a rhythmic cycle of twelve beats alternating bars of 3/4 and 6/8. The form is strongly linked to the Spanish town of Paterna de Rivera, near Jerez de la Frontera although scholars debate its origin suggesting Cadiz, Cuba or Mexico and various possible chronological trajectories.
<i>Piccolo bandurria/ Pikolo /Pikolo-bandurya</i>	Variant terms used to refer to a small, Philippine <i>bandurria</i> tuned a fourth higher than the standard instrument and used in Philippine “symphonic <i>rondallas</i> ”.
<i>Pilipino</i>	The Filipino national language which is currently called Filipino.
<i>Pintiana</i>	An historical term which along with the alternative term <i>pucela</i> is used locally to refer to the city of Valladolid.
<i>Pista sa Nayon</i>	Literally “Town Festival” in Filipino. The title of a piece composed by Manuel S. P. Bautista which is frequently

performed by Philippine *rondallas*.

<i>Plectros</i>	The plural of plectro or small, flat, lengthened rods of antler or wood used from plucking strings on certain instruments in Mexico.
<i>Plena</i>	A musical form in Puerto Rican with its roots in African music and dance and associated with the coastal regions of the country.
<i>Plumilla</i>	A term used in Mexico to refer to plectra or picks which are small pieces of plastic, tortoise shell or antler, held mainly between the flesh of the thumb and index finger.
<i>Pobreng Alindahaw</i>	A song composed by Tomas Villaflor with original Visayan lyrics by Simplicio Suarez. The song likens a poor dragonfly flitting from flower to flower to a person who is free in their associations.
<i>Populachero</i>	A Spanish term meaning vulgar, common or rabble rousing.
<i>Por encargo expreso</i>	By special order.
<i>Púa</i>	Plectrum.
<i>Pucela</i>	A historical term which along with the alternative term <i>pintiana</i> is used locally to refer to the city of Valladolid, Spain.
<i>Pueblo</i>	Village, town or common townsfolk.
<i>Pulso y Púa</i>	Literally “hand and plectrum”. A way of referring to ensembles of Spanish, plectrum instruments and guitars. The <i>pulso y púa</i> orchestras which developed in Spain from the late nineteenth century tended towards the performance of European, classical music, in contrast to the folk melodies and aural transmission processes common to

typical, Spanish *rondallas*.

<i>Punto</i>	Improvised verses in rural Cuba accompanied by <i>rondalla</i> instruments from Spain such as the <i>bandurria</i> , guitar and <i>laúd</i> in the nineteenth-century. It was a genre mainly associated with white or mulatto <i>guajiros</i> (farmers or men of the land from the Cuban countryside or mountainous interior) and includes improvised ritornellos played on the <i>bandurria</i> .
<i>Puntos guahiros</i>	Cuban folk ballads accompanied by <i>tres</i> , <i>seis</i> (with six doubled strings) or <i>laúd</i> .
<i>Puti</i>	Literally “white” in Filipino. A way in which Filipinos refer to light-skinned caucasians.
<i>Quena</i>	Traditional, Andean bamboo flute.
<i>Quien Será</i>	A mambo composed by Mexican Pablo Betrán Ruíz known in English as “Sway”.
<i>Qupuz</i>	A short-necked <i>laúd</i> in early Spain which Sachs believed was referred to as “ <i>guitarra morisca</i> ” by the Christian Spaniards.
<i>Raspa</i>	A small, Mexican guitar with five wire or nylon strings played in Purépecha (Michoacán). Also known as <i>sirincho</i> .
<i>Rasqueado</i>	The technique of strumming strings with the fingers as distinct from plucking single notes.
<i>Real Hacienda</i>	Royal Estate.
<i>Recia raigambre peninsular</i>	Spanish for “of strong peninsular origin”.
<i>Redouble</i>	An alternative term for tremolo on Spanish, plectrum instruments.

<i>Requintito</i>	A small, Mexican guitar with a body carved from one piece and four courses of double strings or some doubles and other single strings. In Veracruz and Oaxaca the <i>requinto</i> is fundamentally a melodic instrument but when used for strumming is called <i>jarana primera</i> .
<i>Requinto</i>	In Spain a small guitar tuned a minor third higher than the standard instrument.
<i>Renacimiento Filipino</i>	Literally meaning “Filipino Rebirth” in Spanish. The title of a march composed for <i>rondalla</i> by Antonio J. Molina.
<i>Rigodón</i>	A dance derived from the seventeenth and eighteenth-century lively, courtly, French couple dance in duple metre known as <i>rigaudon</i> .
<i>Ritornello</i>	An instrumental interlude after the vocal section of a piece of music. During the development of the Cuban <i>punto</i> these passages were improvised on the <i>bandurria</i> .
<i>Romeria</i>	A religious pilgrimage in Spain to a sacred place during in which roaming music-making is engaged.
<i>Ronda</i>	Traditional, Spanish round songs which frequently took the form of solo-chorus alternations of octosyllabic quatrains and were typically performed by young males as roaming serenades. <i>Ronda</i> was also a name for Spanish, plucked-string groups until the term <i>rondalla</i> became standardized during the nineteenth century.
<i>Ronda de enamorados</i>	A lover’s <i>ronda</i> .
<i>Ronda de los mozos</i>	A young mens’ <i>ronda</i> .
<i>Ronda de quintos</i>	A <i>ronda</i> sung to a comrade leaving for military service which may also include a collection to pay for a party in the conscript’s honour.



<i>Rondalla</i>	An ensemble of plucked chordophones, whose primary, melodic instrument is the <i>bandurria</i> or an instrument related to it. Of Spanish origin, this kind of group is widely diffused throughout the Hispanic world and frequently combines with auxiliary percussion or sometimes other melodic instruments.
<i>Rondalla aragonesa</i>	An ensemble of <i>bandurrias</i> , <i>laúdes</i> and <i>guitars</i> which accompanies Aragon's representative folkloric form the <i>jota</i> .
<i>Rondalla clásica</i>	A Spanish <i>rondalla</i> which performs set compositions and aspires to acceptance within the canonic norms of European, classical music.
<i>Rondalla estudiantil</i>	Spanish, student <i>rondalla</i> or <i>estudiantina</i> .
<i>Rondalla folklórica</i>	Typical, folkloric, Spanish <i>rondalla</i> .
<i>Rondalla pintiana</i>	<i>Rondalla</i> native to the Spanish city of Valladolid.
<i>Rondalla pucela</i>	<i>Rondalla</i> native to the Spanish city of Valladolid.
<i>Rondalla típica</i>	A term used by Llopis to distinguish typical or folkloric <i>rondallas</i> in Spain from <i>estudiantinas</i> and <i>rondallas</i> influenced by European, classical music.
<i>Rondallita</i>	A diminutive form of the term <i>rondalla</i> used by Puerto Rican <i>Maestro</i> Rivera to affectionately describe a <i>rondalla</i> with a reduced membership.
<i>Rondanihan</i>	Australia's most prominent <i>rondalla</i> . The group's name was formed by combining the word <i>rondalla</i> and the Filipino word <i>bayanihan</i> (public-spirited community help and assistance).

<i>Rondeña</i>	Folk song/dance from with a regular, triple metre from the town of Ronda in Spain.
<i>Sa Kabukiran</i>	Literally “In the Farmlands”. A Filipino song composed by Visayan Manuel P. Velez (1894–1959).
<i>Sa Libis ng Nayon</i>	Literally “In the Valley of the Village”. A Filipino song composed by Santiago S. Suarez (1901–1964).
<i>Saltare</i>	The infinitive of a Latin word meaning to dance or hop. It is thought to be the historical root of the Spanish term <i>jota</i> .
<i>Sampaguita</i>	A species of jasmine native to South and South East Asia ( <i>jasminum sambac</i> ) which is the national flower of the Philippines. It is also the title of a well known Filipino song composed by Dolores Paterno (1854–1881). Musically a habanera, the original lyrics were in Spanish with the title “Flor de Manila” and later translated into Tagalog. One of the early subdivisions of the Rondanihan <i>rondalla</i> in Canberra, Australia was also named Sampaguita.
<i>Sapagkat ang Diyos ay Pag-ibig</i>	Literally “Because God is Love”. A Filipino gospel song composed by Dave Magalong.
<i>Saradana</i>	A folk dance from Catalonia in Spain. In the score of the opera <i>Garín</i> by Breton a <i>saradana</i> appears in which the <i>laúd tenor</i> performs a solo melodic line.
<i>Sarong Bangui</i>	A variant in the spelling of the song title <i>Sarung Banggi</i> which is described below.
<i>Sarung Banggi</i>	Literally “One Night” or “One Evening”. A Bicolano song written by Potenciano B. Gregorio Sr. (1880–1939). In the song the voice of the beloved is likened to the chirping of a bird in a dream.
<i>Sautare</i>	A hypothetical stage in language change passed through

from the Latin verb *saltare* before arriving at the term *jota*.

*Sayaw sa Bangko*

Literally “Dance on a Bench”. A Philippine folkdance which originates in Pangasinan. The music is in a major key and a duple metre.

*Seguidilla*

A Spanish folk song and dance in a triple metre. In a major key and beginning on an off-beat, the earliest seguidillas are thought to originate in La Mancha.

*Seis*

Literally “Six”. A Puerto Rican genre of sung poetic improvisation accompanied by cuatro, guitar and güiro (percussive gourd) It is also a couple dance. The form developed as a melding of European Spanish elements with those from Africa.

*Serenata*

Spanish for serenade.

*Sesquialtera*

Used in the sense of hemiola or the syncopated effects which results from the juxtaposition of binary and triple metres such as 6/8 and 3/4.

*Sevillanas*

A well known Spanish folk dance in form of *seguidilla* with a regular, metric triple metre. This dance is also performed in flamenco.

*Sexteto Montero*

A Spanish, plectrum instrument group which represented Spain in the *Exposición Universal de París* in 1900.

*Shake Hand Dance*

The title of a piece performed by the original Cubillo *rondalla* in Darwin Australia.

*Silayan*

From the root word *silay* [glimpse]. An alternative title for the Philippine Kundiman song *Lahat ng Araw* composed by Miguel Velarde Jr. (1913–) and which appeared in the 1939 movie *Pasang Krus*.

<i>Simbad el Marino</i>	Literally “Sinbad the Sailor”. One of the popular themes recorded by <i>Estudiantes Rítmicos</i> , made up of members from the <i>Orquesta Sincrónica</i> of the engineering students from the University of Chile 1939.
<i>Simpático</i>	A Spanish word meaning pleasant, congenial, agreeable or likeable.
<i>Si Nanay, Si Tatay</i>	Literally “Mom and Dad”. One of the three Philippine airs arranged for <i>rondalla</i> by Bayani Mendoza de Leon under the title Tatlong Bulaklak.
<i>Sirincho</i>	A small, Mexican guitar with five wire or nylon strings played in Purépecha (Michoacán). Also known as <i>raspa</i> .
<i>Sitsiritsit</i>	A humorous, Filipino folk song which evokes the life of ordinary folk during the Hispanic period, including images such as a flirtatious woman threatening a store keeper if he does not give her credit.
<i>Sociedad Artística Riojana</i>	The Riojan Artistic Society. This group ran the first concourse for Spanish, plectrum instruments in 1967.
<i>Sociedad de Beneficencia de Valparaíso</i>	A cultural and beneficiary society in the city of Valparaíso, Chile. Such societies assisted the large number of immigrants this city received and the end of the nineteenth century as a result of the Spanish civil war. The society also had its own <i>rondalla</i> .
<i>Soleá gitana</i>	One of the oldest and most fundamental flamenco forms from southern Spain. Rhythmically it is based on a polymetric cycle of twelve beats.
<i>Son</i>	Literally “sound” in Spanish. A music which combines European, Spanish song with African rhythmic elements national genre in Cuba where it features the Cuban <i>tres</i> . The term is also used to refer to traditional, rural musical styles

of other countries such as Mexico. The *son* of the latter is not derived from the Cuban *son*, tends to be in regular, triple metre with sequalitera and has a characteristic accompaniment which combines plucked and strummed guitars and *requintos*.

<i>Sonajas</i>	An ideophone with small pieces of metal or “ <i>sonajas</i> ” attached which jingle when struck against the hand.
<i>Sonajas de azófar</i>	The Spanish term for metal castanets, this comes from the Arabic term <i>sunuj al-sufr</i> .
<i>Sonero</i>	Pertaining to, or characteristic of, the <i>son</i> .
<i>Son puro</i>	A term used by contemporary, Cuban musicians to refer to <i>son</i> played by a small group with bongos and <i>tres</i> .
<i>Sotare</i>	A hypothetical stage in language change, passed through from the Latin verb <i>saltare</i> before arriving at the term <i>jota</i> .
<i>Subli</i>	A sequence of prayers, songs and dances venerating the Holy Cross originating in Batangas, Philippines during the Hispanic period.
<i>Sunuj al-sufr</i>	The Arabic term for metal castanets which came to be called <i>sonajas de azófar</i> in Spanish.
<i>Symphonic Rondalla</i>	A larger type of <i>rondalla</i> with an expanded instrumentation which played a more sophisticated repertoire of orchestral works, and developed in Philippines in the early twentieth century.
<i>Tabl</i>	Arabic word for drum which became <i>atabal</i> in Spanish.
<i>Tambakan</i>	A term used in the past to refer to village level, competitive music-making in the Philippines.

<i>Tambor</i>	A Spanish word for drum.
<i>Tambora</i>	A Mexican, strummed chordophone with five gut or nylon strings and one double string. It functions as a small, chordal bass in the State of México, Michoacán and Guerrero. Other names for the instrument are <i>Jarana blanca</i> , <i>guitarra panzona</i> and <i>túa</i> .
<i>Tambur</i>	An early, Spanish, long-necked instrument with three or more strings which Sachs has suggested is a metathesis of the Sumerian “ <i>pan-tur</i> ”.
<i>Tangos</i>	One of the fundamental flamenco styles not to be confused with the Argentinian <i>tango</i> .
<i>Tañedores de cuerda</i>	Players of stringed instruments mentioned by Constable Don Miguel Lucas de Iranzo in his fifteenth-century <i>Cronica</i> .
<i>Tangile</i>	A type of Philippine mahogany ( <i>Shorea polysperma</i> ) with a reddish brown colour. Also referred to as Tanguilo.
<i>Tanguilo</i>	A type of Philippine mahogany ( <i>Shorea polysperma</i> ) with a reddish brown colour. Also referred to as <i>Tangile/Tanguile</i> .
<i>Tatlong Bulaklak</i>	Literally “Three Flowers” in Filipino. The title of a medley of three Philippine airs arranged for <i>rondalla</i> by Bayani Mendoza de Leon.
<i>Ti Ayaat ti Maysa nga Ubing</i>	Literally “The Love of a Youth”. An Ilokano folk song which compares sweet, youthful love with the bitter love of a senile old man, and advises the man to seek a more appropriate partner, old and toothless like himself. Rythmically the song is a <i>danza</i> .
<i>Timple</i>	The name given in the Canary Islands to the local version of the Spanish treble guitar or <i>tiple</i> .

<i>Tinikling</i>	A Philippine bamboo pole dance which imitates the movements of the tikling bird ( <i>gallirallus torquastus</i> ).
<i>Tipillo</i>	One of an “extensive complex” of Spanish guitars listed by Miles and Chuse.
<i>Tiple</i>	Literally “treble” in Spanish. A small guitar, often with five strings, widely distributed in Spain and Latin America.
<i>Tiple con macho</i>	A five-string, <i>tiple</i> or small guitar common in coastal areas of Puerto Rico also called <i>tiplón</i> . The fifth string is a drone string similar to the banjo.
<i>Tiple doliente</i>	A small guitar with five strings and sixteen frets common in mountain areas of Puerto Rico.
<i>Tiple requinto</i>	A three-string, <i>tiple</i> or small guitar common in coastal areas of Puerto Rico.
<i>Tiplón</i>	A five string, Puerto Rican <i>tiple</i> common in coastal areas of the country also called <i>tiple con macho</i> . The fifth string is a drone string similar to that of the banjo.
<i>Tiritrit ng Maya</i>	Literally “The Warble of the Maya”. The title of a Philippine children’s song which likens the grumbling of a stomache to the Philippine national bird maya [Black-headed or Chestnut Munia ( <i>Lonchura atricapilla jagori</i> )].
<i>Tita</i>	A Filipino form of address used to refer to an aunt or close family friend who is female.
<i>Tito</i>	A Filipino form of address used to refer to an aunt or close family friend who is male.
<i>Tremolo</i>	On a plucked-string instrument this term refers to the rapid repetition of a note (or closely clustered unison notes in the case of courses of multiple strings), in general, to create the impression of a single, sustained sound.

<i>Tremolo orchestra</i>	A term coined by Singaporean Dr. Joseph Peters and applied to a new kind of pan-Asian orchestra of plucked-string instruments whose predominant mode of melodic expression rendered by tremolo.
<i>Tres</i>	An instrument with three courses of double or single strings played in Cuba, Puerto Rico and the Dominican Republic. It is thought to have developed from the Spanish <i>bandurria</i> .
<i>Tiranas</i>	Actions motivated by a spirit of passion that dominates the will of a person. In this case it refers to festive or abandoned musical activity.
<i>Toloch/toloché</i>	A large, Mexican guitar with four strings and a support-spike, similar to the cello. The instrument was popular as a small bass in Yucatán until the first half of the twentieth century.
<i>Tonar</i>	A Spanish word related to <i>tronar</i> [thunder] or to <i>arrojar rayos</i> [throw out rays].
<i>Tonada</i>	Spanish for tune or song.
<i>Tonadilla</i>	A type of satirical, musical comedy popular in eighteenth-century Spain.
<i>Tonadilla a cuatro</i>	A <i>tonadilla</i> for only four voices.
<i>Tonadilla escénica</i>	A short, comic or popular, Spanish musical theatre piece which became popular in the second half of the seventeenth century.
<i>Trio-romántico</i>	A trio of guitarists and singers which originated in Latin America and which performs romantic songs in popular rhythms such as the <i>bolero</i> .
<i>Triplo</i>	Literally “triple” in Spanish. A folkloric, Spanish guitar.



<i>Túa</i>	A strummed, Mexican chordophone with five gut or nylon strings and one double string which functions as a small, chordal bass in the State of México, Michoacán and Guerrero. Other names for the instrument are <i>Jarana blanca</i> , <i>guitarra panzona</i> and <i>tambora</i> .
<i>Tuna</i> (Peru)	In the Andean region of Peru, a large, plucked-string ensemble referred to as an <i>estudiantina</i> , which consists of a large number of fretted string instruments and <i>panderetas</i> (tambourines). In the highlands of Peru, particularly in Puno and Cuzco, Peruvian, <i>mestizo</i> musicians form <i>estudiantinas</i> . Made up of guitars, mandolins, <i>charangos</i> , violins and <i>kenas</i> .
<i>Tuna</i>	An <i>estudiantina</i> or student ensemble similar to the <i>rondalla</i> . In the early, Spanish universities, poorer students would sustain themselves through <i>tuna</i> activity. <i>Tuna</i> performance frequently involves roaming the streets performing serenades.
<i>Tunilla</i>	A small <i>tuna</i> or <i>estudiantina</i> .
<i>Tuno</i>	A member of a <i>tuna</i> or <i>estudiantina</i> .
<i>Tuono</i>	An Italian term for <i>tuna</i> or <i>estudiantina</i> which literally means “thunder”.
<i>Tzentzen</i>	A strummed chordophone with four strings played in the Huasteca region of Mexico.
<i>Ud</i>	A plucked-cordophone brought to Spain with the Moors in the eighth century. The word <i>ud</i> [Arabic for wood] refers to the instrument either being made totally of wood, or possibly having its remote origins in the musical bow.
<i>‘Ud</i> or <i>Oud</i>	Arabic lute, introduced into the Iberian peninsula around

AD 711.

<i>Uñas</i>	Literally “nails” in Spanish. In Mexico <i>uñas</i> are also “thumb-picks” or small, pieces of plastic or tortoise shell, curved at one end like a thimble so that it can be attached to the thumb of the plucking-hand.
<i>Usahay</i>	The title of a Filipino love song from the Visayas with original music and Cebuano lyrics and music written by Nitoy Gonzales.
<i>Vals</i>	Waltz.
<i>Vals criollo</i>	A style of music popular with the working classes and poor, Peruvian <i>criollos</i> was the <i>vals criollo</i> . This musical form traces its influences to the <i>jota</i> and mazurka, was accompanied by various permutations of guitar, <i>laúd</i> and <i>bandurria</i> .
<i>Vandola</i>	Closely related to the <i>bandurria</i> in seventeenth-century Spain. It had four strings, with a body like that of a small <i>laúd</i> , frets, and being plucked with the fingers. At that time it was a more refined instrument than the <i>bandurria</i> .
<i>Vandolín</i>	Considered by Rey to be basically the same instrument as the Italian mandolin.
<i>Variaciones</i>	Variations.
<i>Vestido de china</i>	The costume worn for the performance of the Mexican <i>jarabe</i> . The name indicates the garments or its cloth origin during the galleon trade with the Philippines.
<i>Vestido de tuna</i>	Dressed in the traditional Spanish <i>tuna</i> or <i>estudiantina</i> costume which includes a two-cornered hat, buckled shoes and a decorated dress coat.

<i>Vihuela</i>	A plucked cordophone with six or seven courses of gut strings paired in unison, which was highly popular in Spain during the fifteenth and sixteenth centuries.
<i>Vihuela (Mexico)</i>	A strummed, Mexican guitar related to the <i>guitarra tiple</i> or the <i>timple español</i> with five nylon strings and widely diffused in Mexico by <i>mariachi</i> groups.
<i>Vihuela de mano</i>	A <i>vihuela</i> plucked with the fingers rather than bowed or plucked with a plectrum.
<i>Villancico</i>	A musical/poetic form, common in Spain and Latin America from the late fifteenth to the eighteenth centuries. It was frequently in triple metre, and alternated refrains and stanzas. From the second half of the sixteenth century religious <i>villancicos</i> connected to the feasts of the Christian calendar such as Christmas became popular.
<i>Violero</i>	A musician who plays the viola or vihuela.
<i>Virelai</i>	One of the three important French song types in the fourteenth and fifteenth centuries, along with the <i>ballade</i> and <i>rondeau</i> .
<i>Virolai</i>	A Catalan term for song text set to music. It is an ancient literary form and example of which is <i>El Virolai de Montserrat</i> , a chant in honour of the Virgin Mary.
<i>Volando Voy</i>	A song composed by Spanish songwriter and rock musician Kiko Veneno. A versión has been recorded by the <i>estudiantina Orquesta Sincrónica</i> of the University of Chile.
<i>Walay Angay</i>	Literally “Beyond Comparison”. The title of a Filipino love song with lyrics originally in the Hiligaynón language.
<i>Wobble-board</i>	An iconic, Australian instrument popularized by Australian artist and musician Rolf Harris. A piece of board held

lengthwise, with a hand at either side and flicked outwards to create a characteristic “whoop-whoop” sound.

*Yepero*

Person in charge of string purchase in Spanish *tunas* or *estudiantinas*.

*Xatha*

An Arabic word which Ribera links to *sota* or *bailar* [to dance] and hence to *jota*.

*Xotar*

A possible stage in the etymological evolution of the word *jota*.

*Zamboanga*

Town in the Southern Philippines and the title of a Philippine folk song.

*Zarabanda*

A Spanish dance of the sixteenth and seventeenth centuries with its origins in colonial Latin America.

*Zarzuela*

Spanish musical theatre similar to comic opera or operetta.

## Appendices

### Auxiliary Disc One: List of Contents

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2	<i>Walay Angay</i>	
3	Philippine Medley II	
<b>Technique</b>		
4	Example One <i>Bandurria</i> Scale	
5	Example Two <i>Octavina</i> Scale	
6	Example Three <i>Laud</i> Scale	
7	Example Four Guitar Strum	
8	Example Five Bass Plucking	
9	Example Six Tremolo	
10	Example Seven Tremolo (Slowed)	
<b>Rehearsal</b>		
11	Beginners or “Newbes” ( <i>Sol-fa</i> and “London Bridge”)	
12	New graduates or “Newgrads” ( <i>Itik-itik</i> )	
13	Core Group warm-up ( <i>Ili-ili Tulog Anay</i> )	
14	Spontaneous Post-rehearsal Play Celine Reid “ <i>Rosas Pandang</i> ”	
<b>Fundraising and Community Outreach</b>		
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15	Mr Bull Introduces Philippine Costumes	
16	<i>Leron-leron Sinta</i> (From Medley)	

17	<i>Pandanggo sa Ilaw</i> (Danced to Rondanian's CD)	
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18	Recruiting	
19	Mr Oringo Talks about Children Participation	
20	<i>Mabuhay</i>	
21	Mr Bull Learns to Dance Tinikling	
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22	<i>Mantón de Manila</i> Final Rehearsal	
23	<i>Mantón de Manila</i> Performance	
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25	<i>Cariñosa</i> Performance	
26	<i>Tinikling</i> Final Rehearsal	
27	<i>Tinikling</i> Performance	
28	<i>Sampaguita</i> Final Rehearsal	
29	<i>Sampaguita</i> Performance	
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30	Australasian and Philippine National Anthems	
31	<i>Gaano Ko Ikaw Kamahal</i>	
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### Auxiliary Disc Two: List of Contents

Track Number	Title	
1	Jerusha Bull Demonstrates How to Change a String	
2	Dr Joseph Peters in Singapore Introduces His Tremolo Instruments	
3	Filipino <i>Rondalla</i> Teachers Johan and Veruel	
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6	Resti Introduces <i>Laúd</i>	
7	Aria from Suite No 3 J.S. Bach	
8	<i>Jarabe Colimeño</i> and <i>Serenata</i> from Suite Mexicana by E. Angulo	

### Auxiliary Disc Three: List of Contents

Track Number	Title	
1	<i>Libro de Buen Amor</i> (Spanish)	
2	The Book of Good Love ( <i>Libro de Buen Amor</i> ) English Translation	
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5	List of Arrangements, and Compositions by Philippine Composers	
6	List of Philippine <i>Rondallas</i> in the United States	
7	Comprehensive Lists of Twentieth-Century Philippine <i>Rondallas</i>	
8	Repertoire list of Boston <i>Rondalla</i>	
9	Article about Carmen Matsushima in Japan	
10	New Zealand Asian Studies Society Research Report 2010	
11	<i>Conde Ansúrez</i> Recital Programme	
12	Kim Rockell Vita	
13	String Magic CD Cover	
14	Rondalla Down Under CD Cover	
15	Strings Magic Programme PDF	
16	Townsville Poster	
17	List of Australasian <i>Rondallas</i> ’ Leaders and Contact Details	
18	Human Ethics Consent Form	